

THE ILLUSTRATED LONDON NEWS

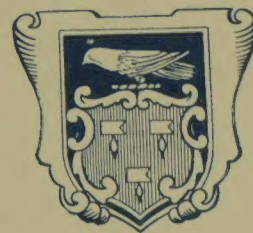


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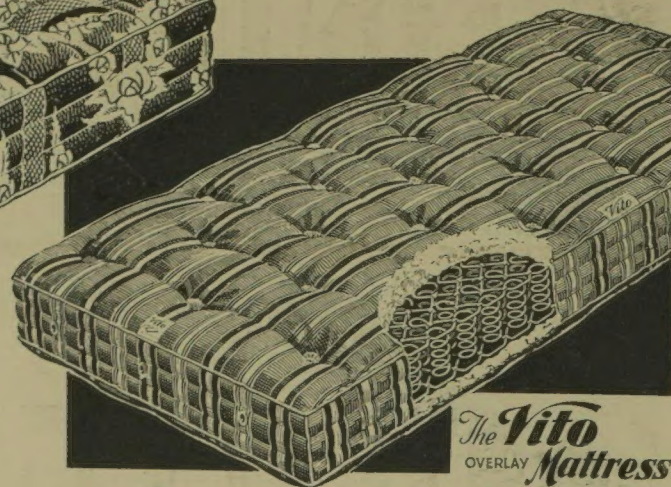
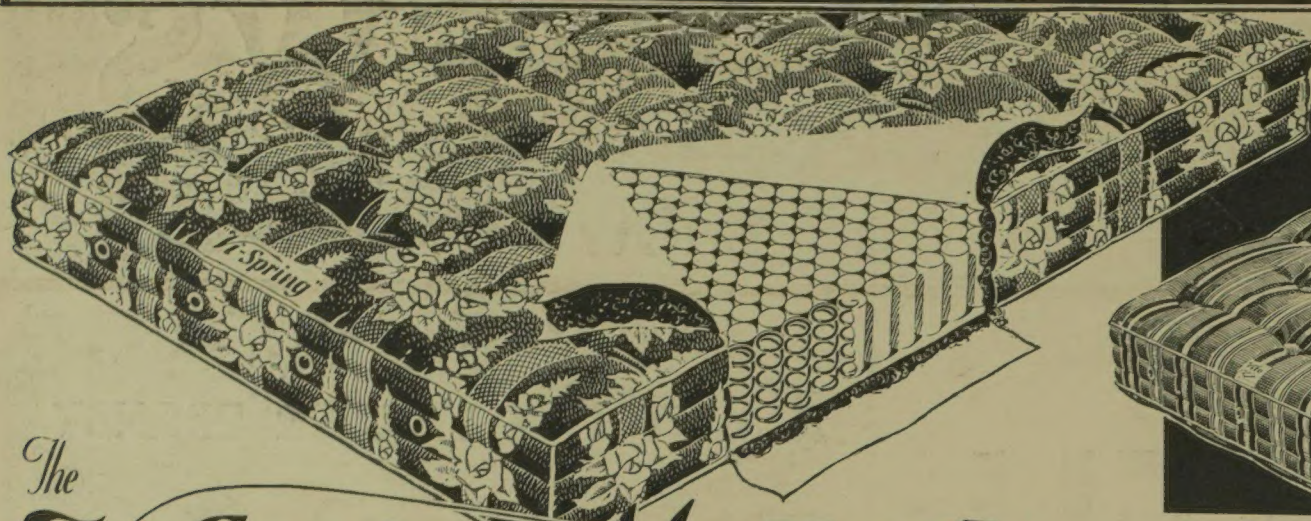
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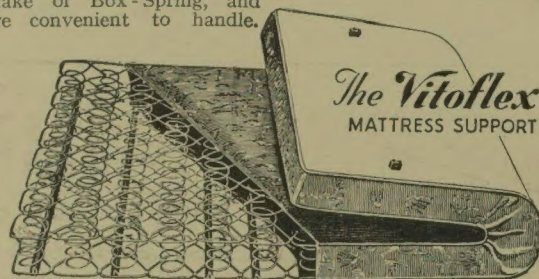
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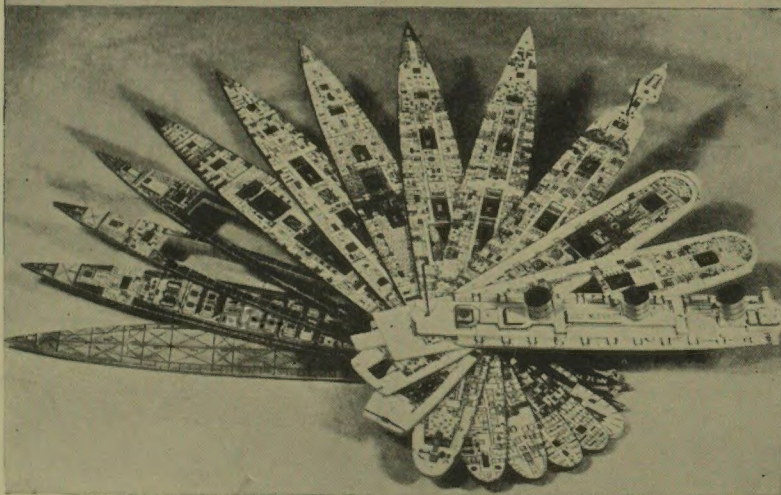
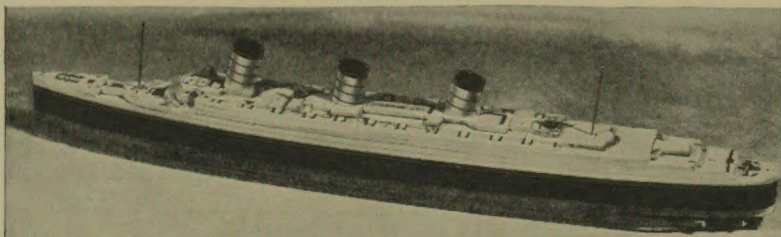
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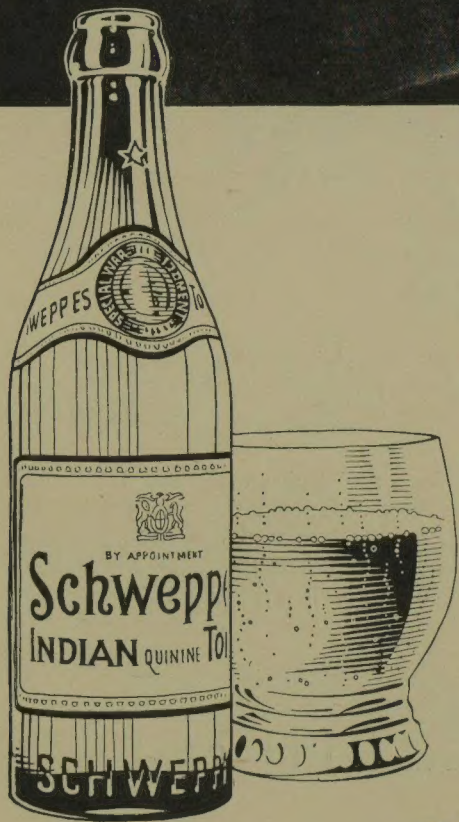
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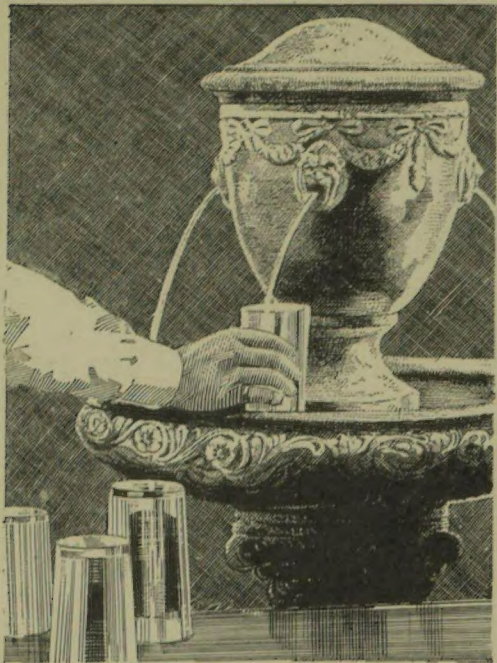
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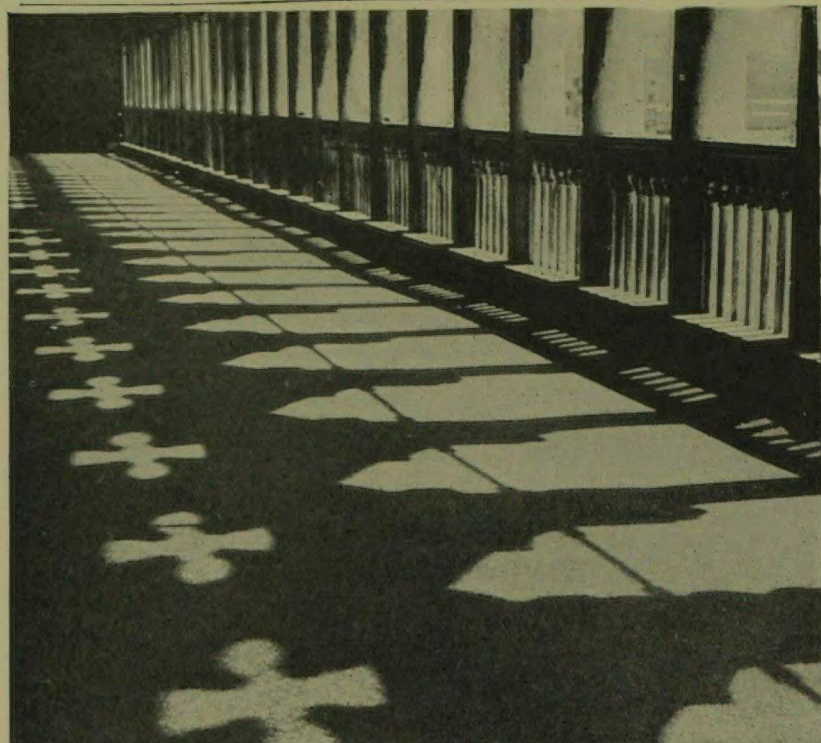
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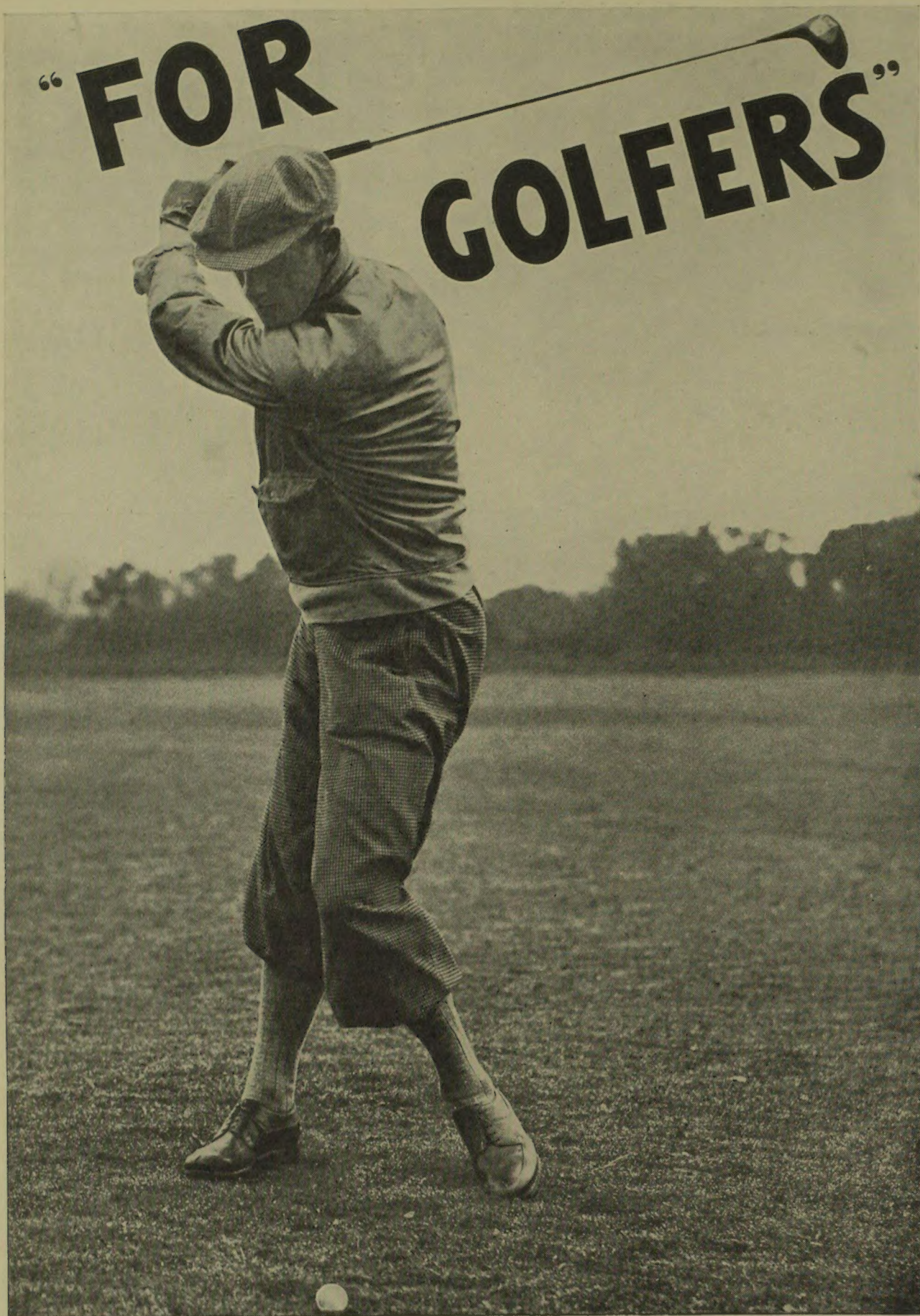
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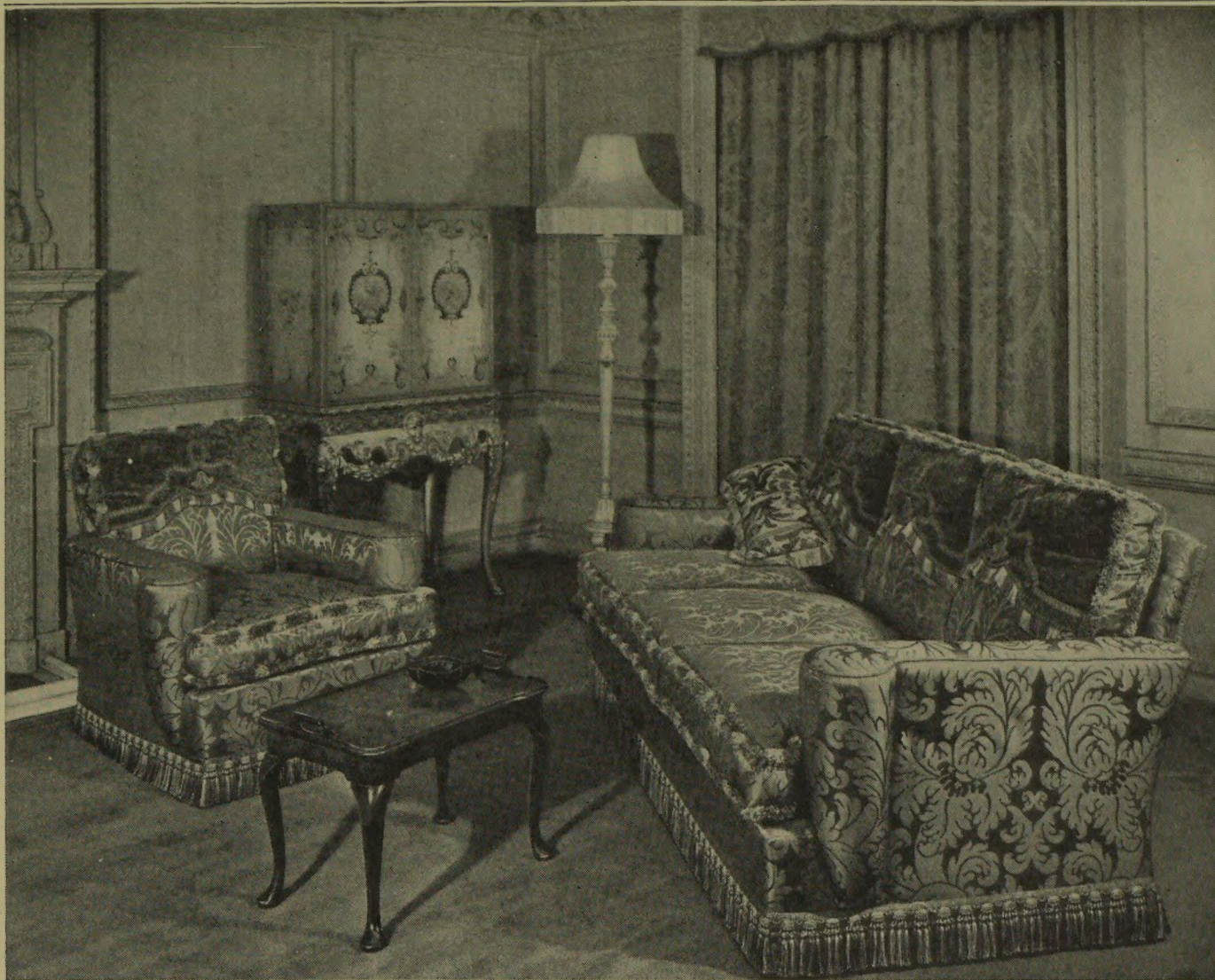
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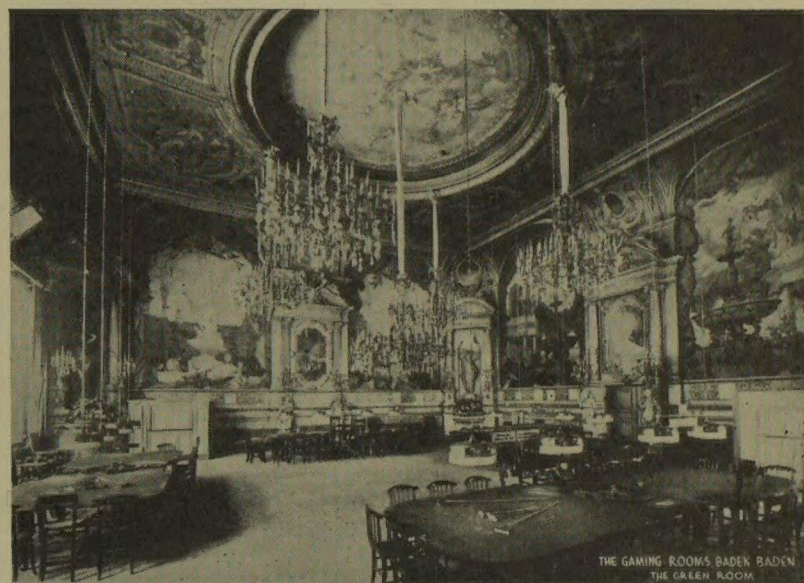
November will see the Opening Exhibition Games on the new Palace Covered Tennis Courts—the largest and finest in the country. This event will be preceded by the Annual Professional Short Course Golf Championship, and followed by an Open Covered Courts Tennis Tournament.

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SATURDAY, OCTOBER 17, 1936.



THE FAMOUS NEW ZEALAND AIRWOMAN WHO HAS MADE A RECORD SOLO FLIGHT FROM ENGLAND TO AUSTRALIA: MISS JEAN BATTEN, WHO ACCOMPLISHED THE JOURNEY WITHIN SIX DAYS.

Miss Jean Batten left Lympne, Kent, early on October 5, in her "Percival Gull" machine, and reached Port Darwin, Northern Australia, at 1.05 a.m. (G.M.T.) on the 11th. Her time for the flight—5 days 21 hours 3 min.—broke by 24 hours 16 minutes the solo record of 6 days 21 hours 19 minutes established last year by Mr. H. F. Broadbent. Leaving Port Darwin, she landed at Sydney at 4.30 a.m. on October 13, determined later to fly from thence to New Zealand (her native country) across the Tasman Sea, a

distance of about a thousand miles. The Australian aviation authorities thought the flight too hazardous for a single-engined machine, but, as it was not over weight when fully loaded, they could not ban an attempt. In 1934 Miss Batten flew from England to Australia in 14 days 23 hours 25 minutes, and last year was the first woman to fly the double journey. Later, she was the first woman to fly the South Atlantic—from Dakar, West Africa, to Brazil in 13 hours 15 minutes.—[FROM THE DRAWING BY C. S. WOOD.]



By ARTHUR BRYANT.

SUMMER seems to leave England more reluctantly than any other land. Weeks and even months before she finally goes she gives her first signs of departure; a cold breeze slips warningly down from the north in late July, chilly fogs rise out of the warm August fields, and all the sun-drenched days of early September the swallows flit, restless and afraid, outside their familiar habitations. But still, though the call of the sun, hurrying southward, is urgent, summer cannot altogether bring herself to abandon this insignificant Atlantic island. She lingers and lingers. October still has days full of the illusion of June—a St. Martin's summer when the leopards in the Zoo lie stretched lazily in the sunlight and small boys arrayed for livelier sports think wistfully of discarded stumps and pads. Even December displays in chilled gardens her damp and faded roses. Like the sea-going sailors of earlier days, shedding wives and sweethearts all down the River into the Downs, she sings her echoing swan-song, "Loth to Depart."

Yet in one's own life the change from summer afternoons to winter evenings comes quickly enough. One Saturday one is still hopefully pounding away at tennis in the failing light, and the next sitting snug before the fire, listening to the wireless and wondering how many weeks it is to Christmas. So the astonished Persephone was swept away to the realms of night and darkness when only an hour before she was playing in the sunshine. One is left with a sense almost of indignity at the suddenness of the outrage. Yet in actual fact the rapidity of the change is psychological rather than climatic. The transition from winter to summer, socially a much slower process, is far more marked and abrupt. But in spring the mind has long been preparing for summer, and fondly mistakes every stray beam of February and March sunshine for the beginning of a heat wave. In the autumn it prefers to put off acceptance of the unwelcome fact that summer is gone to the last possible moment. Only professional footballers and their devotees reverse the course of nature and welcome winter before her time. The rest of us love summer too well to let her go easily, and, encouraged by her backward glances, still loiter at her familiar haunts after she has gone.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.
White as meal the frosty field—
Warm the fireside haven—
Not to autumn will I yield,
Not to winter even!

Yet, once faced, the change from summer routine to winter is not unpleasant. There is something invigorating about the earliest cold, crisp day: for the first time since we got back from the holidays we find ourselves feeling our old vigorous selves, and ready for anything. The period of melancholy regret is over: the flowers are vanished, the leaves down and there is nothing further to mourn. We have touched bottom at last, and it is not so bad as we thought

it would be. In fact, it is almost enjoyable. Resigned, the sensible citizen squares his shoulders, puts on his overcoat and even welcomes the brisk walk home from the station in the early dark.

This annual revolution, for it is nothing less, affects men's lives in different ways. Probably for most it alters the hours of leisure more than those of labour. The coal miner no longer ascends from the pit into the light of day, the Whitehall typist

experience, for human patience and powers of endurance could not permit of many lecturers. But more than most it is a seasonal one, for who would listen to a lecture when he might be sitting in the sun or enjoying himself out of doors. As Dr. Johnson remarked of fox-hunting, it proves the paucity of human pleasures, at least as afforded by the English countryside between October and April.

So it came about that for the author of these

idle thoughts the coming of winter always spelt a new life, or rather an old life revived after a summer's lapse. The leisurely hours of study between tea and dinner had now to cease; instead, the stroke of five became an alarm to depart. It was now his lot to rise from the fire, collect great-coat and lecture-notes, and grope his way to the garage. An hour or more's driving through the chill-seeming hostility of a winter's night would bring him to hall or institute, where the frugality of the illumination and the uncompromising hardness of the chairs only heightened the impression of earnest endeavour which the audience always politely contrived to convey. It sounds, I dare say, a comfortless picture. Yet strangely those evenings of sober discourse—a parliament of half-hesitant, deeply thoughtful countrymen round a stove—were as stimulating as any in the writer's remembrance. And the homeward journeys afterwards are as pleasant to recall, for solitude, the ranging silver beam of headlight on hedgerow and sleeping meadow, and the hazards of wintry weather made them partake of some peculiar and inexpressible romance. Now, far to south or north, the light of a distant town would make an arc of dim fire in the sky, now the moon would rise cold and vibrant to ride visible clouds, now wisps of white fog enfold road and bonnet and transform the guiding beam into an impenetrable wall of emptiness. Six times in nine years a fox ran swiftly across the car's course and twice an owl slept unscathed in the midst of a lane and the swift wheels passed on either side of him. These hours of moving isolation afforded time for thought and meditation seldom allowed by the conditions of modern life; for there are compensations in the hurry-scurry of an

age of transport, and the solitude of the wheel by night may give the peace and inward content which in former times men sought for in the wilderness. Nor did the sight of familiar gatepost and topiary ever seem sweeter than they did in those nights to the homecoming traveller.

These things must seem trivial to record in a world of marvels made manifest by headlines. In reality they are the essence of life and more significant than all the chronicles of all the Kings. That summer has gone and winter come in her place touches deeper chords in each of us than anything we may read this week in the newspapers. For the wars and revolutions of the moment are quickly forgotten and their place soon taken by new, but harvest home and the hunter's moon will endure as long as the sons of men.



THE MASTER OF AUSTRIA: DR. SCHUSCHNIGG, WHO, HAVING DISSOLVED THE HEIMWEHR AND OTHER ARMED CIVILIAN FORCES, NOW "WIELDS DICTATORIAL POWER COMPARABLE WITH THAT OF HITLER AND MUSSOLINI."

Dr. Kurt Schuschnigg, Chancellor of Austria, became Dictator in the fullest sense of the term on October 10, when he dissolved the Heimwehr and all other Austrian armed civilian forces, at the same time acknowledging the valuable services rendered to the State by those armed organisations. Further, the hope was expressed that the members of the Heimwehr would give loyal support in the ranks of the Voluntary Front Militia. Thus, as the "Daily Telegraph" had it: "Dr. Schuschnigg's own brand of Clerical Fascism is unchallenged any longer by Prince Starhemberg's dream of an Austrian State modelled on the secular Fascism of Italy. Henceforward, Dr. Schuschnigg wields dictatorial power comparable with that of Hitler and Mussolini."

cannot eat her sandwiches beside the lake, and there is no more gardening in the long evening twilight for the suburban breadwinner. In office and factory, however, the old round remains much the same. Yet there are plenty of exceptions. Sailors and farm-labourers, lorry drivers and policemen find their employment in winter very different to what it was in summer. And there are a few whose occupation changes completely. What happens to professional cricketers and the men who collect the pennies from the occupants of deck chairs in the London parks?

A man can best speak of his own experience. The writer's admittedly is peculiar. For years he was in the habit of spending his winter evenings lecturing to his neighbours in small country towns and villages. It cannot be at all a common form of

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THE GAS-MASK PRINCIPLE APPLIED TO A SHELTER: AN UNDERGROUND ROOM BENEATH A GASPROOF OFFICE WHICH IS SO DEvised THAT IT COULD RECEIVE ONLY PURIFIED AIR DURING A GAS ATTACK, THUS ENABLING THOSE WITHIN IT TO REMAIN IN SAFETY.

This anti-gas shelter, built underground, has been installed at the offices of the Carrier Engineering Co., in Buckingham Gate. It has alternative entrances, each consisting of two doors forming an air-lock. Thus people can be admitted without the risk of gas entering with them. The air inside is maintained by a filtration plant which draws gas-laden air from outside through an anti-gas filter proofed against any known form of gas, and then discharges the purified air through a fan into the interior. Should the inlet be destroyed, a valve inside the shelter can be closed, shutting off the outside supply. A continual circulation of air through a chemical CO_2 absorber then takes place, while oxygen is released from bottles in order to maintain the air at the proper oxygen content. The fan used for drawing the air from outside, or circulating air inside,

the shelter is driven by an electric motor; but, should the power supply fail, the fan can be operated by means of a pedal attachment. The walls are treated with a special coating in order that the shelter may be as air-tight as possible. The equipment is very extensive—including a wireless set, so that bulletins can be received, a telephone, first-aid necessities, gas-masks, food lockers, and drinking water. The four-storey building above has been fitted with gas-filtration plant so that the staff can remain at work during a gas raid. This plant takes the air from outside through a poison-gas filter and discharges it into the various rooms in pure form by ducts normally used for conveying air from an air-conditioning plant. Steel shutters are fitted to the windows for protection against bomb splinters and flying debris.

BOOKS OF THE DAY.

IT seems to be peculiarly the fate of Britain, as an overseas Power, to deal with countries containing mutually antagonistic sections of population, which we must control or reconcile. We have tried it, with varying results, in Ireland, in India, and in South Africa. Now we are faced with a similar problem in Palestine. Several of my books this week touch on this question, from different points of view. Some of them also allude incidentally to Lawrence of Arabia, of whom we were reminded again recently by Mr. Churchill's masterly address when unveiling a memorial tablet to him at the High School, Oxford.

It must not be thought that these matters constitute the whole interest of "THREE DESERTS." By C. S. Jarvis, Late Governor of Sinai. Illustrated by Frank Lee (Murray; 10s. 6d.), a work recommended by the Book Society. The author has had eighteen years' experience as an administrator of Arab countries, including thirteen in Sinai as Governor. He therefore writes with authority concerning the Arabs, but his book has not the slightest trace of official *hauteur*. It is, in fact, a delightfully entertaining account of his personal activities and journeyings, permeated through and through with wit and humour. At the same time, it possesses a solid core of historical value as a picture of people and places and a record of events. The "three deserts" are those in which his administrative career was successively located—in Libya; the region surrounding the Kharga oasis; and the wilderness of Sinai. One of the most curious episodes in the great campaign against locusts. Very interesting, too, are the passages describing how, as gardener and agriculturist, Major Jarvis made the desert to blossom like the rose. Perhaps the most charming part of the book, however, is that devoted to his canine friends. In its humour and sympathy it is one of the best things about dogs that I have ever read.

Major Jarvis heads his chapter on Lawrence and the Arab Revolt with Antony's tribute to Brutus: "And say to all the world, 'this was a man.'" Mr. Churchill recalled Lawrence's distress at "what he deemed the ill-usage of his Arab friends and allies," to whom he had pledged the word of Britain and his own. Major Jarvis apparently considers that the Arabs were unworthy of Lawrence's devotion. "There is no questioning the fact," he writes, "that Lawrence was a great man and that he will go down to posterity as the finest guerrilla commander that has ever existed. . . . The Arabs were only interested in the revolution for three objects, in the following order of importance—gold, loot, and the satisfactory clearing up of their own areas. . . . Only a superman could have achieved what he did. The remarkable side of it all is how Lawrence managed to maintain any enthusiasm for the Arab cause after two years of close proximity to the race, when their failings and weaknesses and their total lack of national feeling were daily brought home to him."

Again, Major Jarvis suggests that the Arabs, after all, have little cause for complaint. "I cannot see, considering all things," he writes, "that we failed to honour our bond to any great extent. The Iraqians, who took no part in the war, have their independence, and the Hedjaz or Saudi Arabia has it also. Trans-Jordan has a very modified form of British Mandate which practically amounts to independence. . . . The great mass of the Syrian people did absolutely nothing beyond hold secret meetings and talk. The inhabitants of Palestine did rather less than this, and yet it is from the educated *effendiya* of the Syrian and Palestinian towns that one hears all this talk of Arab independence and Great Britain's perfidy. In the first place these people took no part whatsoever in assisting the Allies to drive out the Turk from their country, and secondly they are not Arabs. An Arab must of necessity be of Arabian birth, and neither Palestine nor Syria is in Arabia proper. Both these countries are inhabited by a race of cultivators and townfolk who are undoubtedly descended from the ancient Syrians, Jebusites, Canaanites, Philistines or others that occupied these lands before the days of Christ. True, they were conquered by the Arabs of Arabia in the seventh century, but that does not make the inhabitant of the country to-day an Arab any more than the conquest of Great Britain in A.D. 43 makes the Englishman an Italian."

As in all international questions, the general reader, unacquainted with the locality concerned, is bewildered by divergent opinion among those who possess that special knowledge. I remember, for example, a recent article in the *Observer* by Professor John Garstang, the famous archaeologist, in which he contended that the Balfour Declaration, favouring the "establishment of a National Home for the Jewish people," and the subsequent British Mandate, practically ignored the fact that the country was "already the home of another people," and that "for more than 1000 years an Arab people has dwelt

in undisputed possession of the soil of Palestine." As against the pro-Arab view, the Jewish side of the question is powerfully presented in "THE NEIGHBOUR." By Lord Melchett. With Illustrations and Maps (Muller; 7s. 6d.). "The Jews," says Lord Melchett, "do not wish the land that was allotted them as a National Home to become a perpetual battle-ground. They definitely do wish to live in peace and goodwill with the Arab community." Here and elsewhere the author seems to suggest that the whole of Palestine is to be the Jews' National Home. This goes rather beyond the words of the Balfour Declaration, which



SACRILEGE IN THE SPANISH CIVIL WAR: A STATUE OF THE CHILD CHRIST DRESSED TO REPRESENT A GOVERNMENT MILITIAMAN AND GIVEN A REVOLVER AND A RED FLAG.

This photograph, which, a correspondent states, was taken on the road to Cordoba, shows a statue of the Child Christ taken out of a church and placed as a warning to drivers entering the village of Bailen to stop and have their papers examined.



AN ORGY OF WANTON DESTRUCTION BY "RED" PARTISANS AT VICH, A TOWN NEAR BARCELONA: A PILE OF ECCLESIASTICAL STATUES AND TREASURES TORN FROM THE BISHOP'S PALACE READY TO BE BURNED IN THE MARKET PLACE.

According to a description sent with this photograph, not only were paintings and sculptures destroyed on this occasion, but archives containing documents of historical and archaeological value of the fourteenth, fifteenth, and sixteenth centuries and a collection of old Mass books were burnt. Certainly the Museo Episcopal in the Bishop's palace contained a number of artistic treasures. Whether these have all perished is not known. Photographs of church-wrecking in Andalusia are on the opposite page.

proposed establishing such a home "in Palestine." There is a slight distinction between the two ways of putting it.

Lord Melchett traces the history of Zionism and offers practical suggestions for a settlement. Among other things he suggests that the future of the Arabs should be to develop the vast territories of Arabia, and, discussing

Arab griev-

ances in Palestine, he declares: "All this talk about the Arab being ground down by the Jew, and having in consequence to eke out a meagre existence, is so much moonshine. The standard of life of the Palestinian Arab is now the highest among the native population of the Near East. This is a reversal of the pre-war condition, when Palestine was the most backward State of all. No restriction is placed on the immigration of Arabs from Syria and Transjordan, and their large influx is at once proof of the greater attractiveness of life in Palestine as well as a refutation of the claim that Arabs are being forced out of the country. It is estimated that since 1922 no less than 200,000 Arabs have immigrated into Palestine! . . . There was a time when Europe was plunged in the Dark Ages, and when the torch of culture and knowledge was kept alight only by the harmonious co-operation of Jew and Arab. Why should not this erstwhile trust and friendship be restored? The two peoples together could do great things for the world. Why shall not Israel and Ishmael live once more in amity in the field as in the town; when Jerusalem shall once more become the 'city of peace' and 'be full of boys and girls playing in the streets thereof'? (Zechariah viii. 5.)"

Another expression of the Zionist standpoint comes from an American Jewess who has gone to live in Palestine. She relates her experiences with fervour, and picturesque (sometimes unpleasant) detail, in "SPRING UP, O WELL." By Dorothy Ruth Kahn. Illustrated. With an Introduction by Henry W. Nevins (Cape; 10s. 6d.). The author strikes a hopeful note when she says: "For the Arab and the Jew it may be only a matter of time before these two Semitic mentalities are able to re-orientate themselves to each other." The fact that Mr. Nevins has considered this book worthy of commendation will doubtless win for it many readers. His own early interest in Jewish history, he recalls, sprang from a Victorian religious education, laying stress on Old Testament stories, and tending to make British children identify themselves with the Chosen People. "How much greater that interest must be," he proceeds, "to every Jew who approaches Palestine for the first time. Mr. Balfour's Declaration of 1917 has made the phrase 'National Home' familiar, but for a Jew Palestine is far more than a National Home. It is a Spiritual Home. Ever since the Roman legions destroyed his city and laid waste the heritage of his land, the heart of the Jew has turned to his spiritual home, as Christians have turned to the site of Calvary, and Moslems to Mecca. The author of the present book shows how irresistible is the attraction, even to a Jew who was not reared in the Jewish faith or custom."

Colonel Lawrence was not the only European to have lived among Arabs and become familiar with their habits and mentality. Experiences somewhat similar to his, though not so military, are related in "THE BLACK TENTS OF ARABIA" (My Life Among the Bedouins). By Carl R. Raswan. Illustrated (Hurst and Blackett; 3s. 6d.). This is a new addition to the Paternoster Library, reprinted apparently from an earlier edition. The book drew high praise from the late Mr. Cunningham Graham, who said: "It sets before you the whole Arab life and point of view as vividly as something seen in a flash of lightning." The author is a German who had already spent three years among the Arabs when the war came. He then served at the Dardanelles and on the Suez Canal. After the war he eventually returned to Arabia. He expresses deep admiration of Lawrence, and of the late Charles Doughty's classic "Arabia Deserta." His own purpose in revisiting Arabia was mainly to study the Arab horse and its breeding. His book contains valuable information on this subject.

The author attributes his intimacy with the Arabs, and their trust in him, to the fact that he refrained from meddling in their politics. In an appendix, however, he provides an interesting commentary on political changes in Arabia and on the genius of King Ibn Sa'ud. "Perhaps Great Britain," he concludes, "is destined to be the god-father to this new child—Pan-Islamism. Great Britain may be called upon by the world of Islam to play the same rôle of protector and counsellor as she has done, and will do, for the federation of Indian States, and she may further be called upon to devise a means of securing everlasting and unarmed peace between both the children of Abraham—Israel and Ishmael. This would end the Jewish-Arab question. In my opinion, it can only come if England stands for an Arab Empire as it stands for an Indian Empire, and embraces within this Arab-Indian Empire the Jewish State, as a stout ally of all Arab States." Surely Kipling is justified of his saying—"What should they know of England who only England know?" C. E. B.

"RED" SACRILEGE IN SPAIN: CHURCH-WRECKING BY LEFT WING EXTREMISTS.



SACRED FIGURES FROM AN ANDALUSIAN CHURCH DESECRATED BY CHURCH-WRECKERS: A SCENE TYPICAL OF EXCESSES WHICH, IT IS BELIEVED, HAVE INVOLVED A NUMBER OF FINE WORKS OF ART.

CHURCH-WRECKING, A DEPLORABLE FORM OF LEFT WING REPRISAL IN SPAIN: IMAGES AND FURNITURE TORN FROM AN ANDALUSIAN VILLAGE CHURCH AWAITING DESTRUCTION ON A BONFIRE.



THE WANTON SMASHING OF SACRED FIGURES (INCLUDING EXAMPLES OF CONSIDERABLE HISTORICAL INTEREST) BY IGNORANT PARTISANS IN THE NAME OF SPANISH ANTI-FASCISM: YOUNG HOOLIGANS AMUSING THEMSELVES BY DESTROYING A STATUE.



THE EXCESSES OF HYSTERICAL AND IGNORANT "DEMOCRACY": AN ANTI-CLERICAL PEASANT CHEERFULLY SMASHING A MADONNA WITH A PICKAXE.



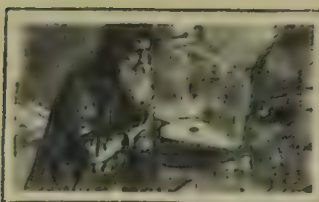
VICTIMS OF THE SENSELESS DESTRUCTIVENESS OF TURBULENT GOVERNMENT SUPPORTERS: A BROKEN FIGURE FROM A CRUCIFIX AND OTHER ORNAMENTS STRIPPED FROM AN ANDALUSIAN CHURCH.



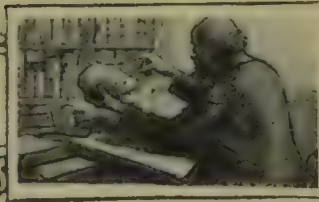
THE EFFECTS OF ANTI-RELIGIOUS FORCES LET LOOSE IN A LAND OF TRADITIONAL CATHOLIC PIETY: A PILE OF HEADS FROM DESECRATED SACRED FIGURES—A SCENE WHICH IS, UNHAPPILY, A TYPICAL ONE.

The Left Wing extremists in Spain have shown themselves more or less violently anti-religious both before and since the outbreak of civil war. The destruction of church property—often including artistic treasures—in the manner we illustrate is a form of revenge which has aroused disgust and consternation throughout a large part of the world. In a speech to Spanish exiles last month, the Pope laid

emphasis on this. "Inestimable treasures of faith and Christian piety as well as of culture and art; the most precious antiquities, the holiest of relics," were among the things he described as "assaulted, derided, and destroyed." Our photographs (which show sacrilege at work in a village in Andalusia) might have been taken to illustrate his Holiness's words.



THE WORLD OF SCIENCE.



HANDS AND FEET: SERVANTS OF THE BRAIN.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IT is by no means as easy to define the word "hand" as some would suppose. For there are "hands" other than human, and it is worth while, therefore, to take a little thought as to the agencies which have brought the hand, as distinct from a mere

the fingers come together again in normal fashion. But in others, such as the Australian koala, this grip is never relaxed, and so the toes or "fingers" become permanently fixed. In that rare and strange little animal the "awantibo," similar habits have brought about a still further change in the foot, for the second finger has become reduced to a mere knob and the remaining three greatly reduced in size, the palm of the hand being pressed into service to afford the necessary grip. Finally we come to the sloth, wherein the toes of all the feet have developed great, curved, hook-like claws which grip the branch, suspending the animal back downwards. Walking, in such a creature, is impossible. Here we have a striking example of the evils, as well as the advantages, of "specialisation."

Now let us turn to the finest climbers of all, the monkeys. The little marmoset, like its cousins, the lemurs, has neither a well-developed thumb nor hind-toe, and both lie in line with the rest of the toes. But in all the other monkeys the thumb can be set wide apart from the rest of the fingers, and the same is true of the hind-toe, which, by the way, springs from the sole above the level of the bases of the other toes. Such feet are used in dashing wildly along through the forest trees, and afford a sure grip of their branches. They can also run about on the ground, using all four feet in true quadrupedal fashion. But here we have a tribe which has come to use the fore-feet as hands when feeding. This was a great advance when it was first made. It laid the foundations, indeed, of tremendous happenings. They all, however, be it noted, use the fore- and hind-feet to an almost equal extent, so that there is not much difference in the

among these animals the former play an important part in what we may call the service of the head. All their food is conveyed to the mouth by the hands, which are also used for other purposes, such as the construction of sleeping-platforms amid the trees. But the increasing weight of their bodies slowed down their agility. They were no longer able to take flying leaps from one bough to another, but instead had to move laboriously, swinging the body from bough to bough, a mode of locomotion which had marked effects on the hands and feet. For in all these great apes the intensive use of the arms has brought about a vast increase in their length and musculature as compared with the legs, because they have to bear the whole weight of the body while it is suspended from a bough before the hind-legs can be brought into service. And they attain their maximum length in the orang-utan, and those pygmies among the great apes, the gibbons.

Both the gorilla and the chimpanzee, it is to be noted, make more or less regular descents to the ground; but here they have to walk on all-fours, the extremely short and relatively feeble legs being unable to raise the body to an upright position, though the lighter gibbons contrive to do so by holding the long arms high above the head. The vast bulk of the gorilla would make this mode of progress impossible.

The two most interesting photographs of the hands and feet of a chimpanzee shown here were taken for me recently by my friend Mr. E. Pedder. In Fig. 1 they are shown together. The thumb, it will be noticed, is extremely short, not extending beyond the base of the first finger. But the relative lengths of the fingers are as in our own hands, and the nails are well formed. The knuckles, however, are peculiar, inasmuch they are not wrinkled as ours are when the hand is open. This is due to the fact that the knuckles, instead of the palm of the hand, as in monkeys, are used to support the body when walking, hence the skin has become thickened. The same is true of the gorilla. The foot is no less interesting on account of the relatively enormous size of the great toe as compared with the other toes, which are surprisingly short. Moreover, this hind-toe, or "hallux," is spread outwards far away from the other toes. This has come about, of course, in response to the intensive use of the foot for climbing, giving at the same time an enlarged sole, and hence an increased grip. The feet of the gorilla are very similar, but the great toe is relatively much shorter and is less widely separated from the other toes. Is this to be taken as evidence that it walks more? This foot, indeed, makes an approach to the human foot, wherein,



1. A CHIMPANZEE'S HAND AND FEET—ALL EFFICIENT GRASPING ORGANS: THE HAND WITH THE SHORT THUMB PLACED CONSPICUOUSLY HIGH UP (RIGHT); AND THE FEET WITH THE "HIND-TOE" SET WIDE APART FROM THE OTHER TOES.

fore-foot, into being. Roughly speaking, we might describe a "hand" as a fore-foot which has come to be used largely or entirely in the service of the head. We must start our survey by bearing in mind that all land animals, in the beginning of their evolution, had five fingers and toes on each foot. What determined that there should be five, and neither more nor less? But at the very beginning of their history the lowest of these land-dwellers—the newts and frog tribe—lost the thumb. The reptiles—lizards and their kin—have retained it.

It is not till we come to the reptiles that we find each toe armed with a claw. This was one effect on the feet of living on land. When we turn to the mammals, at the head of which man himself stands, we find a most bewildering array of different kinds of feet, and a nascent tendency in some to change what were merely fore-feet into hands. Commonly, both fore and hind-feet are used only for walking.

But in such as have taken to climbing trees we find a very remarkable range of structure, and always reflecting their mode of climbing. In such, for instance, as live their whole lives in trees and are of sluggish habits, we find a series of stages of intensive specialisation. For example, the creature known as the cuscus, in gripping the bough on which it is resting, turns two fingers outwards to encircle one side of the bough and three to similarly grip the other side. When the grasp is released, all

length of the fore- and hind-limbs.

We find, however, a very different state of affairs when we come to the great apes—the "anthropoids," or man-like apes. These are the gorilla, chimpanzee,



2. A CHIMPANZEE'S RIGHT FOOT WITH THE HIND-TOE DRAWN WIDE APART (LEFT) AND THE SAME FOOT SEEN RELAXED: PHOTOGRAPHS SHOWING THE STURDY STRUCTURE OF THIS TOE, WHICH MUCH INCREASES THE USEFULNESS OF THE FOOT WHEN CLIMBING.

orang-utan, and their smaller but more agile cousins, the gibbons. Here we find a marked difference in the matter of the length of the fore- and hind-limbs, which we may now speak of as arms and legs, since

however, the great toe has no lateral movement. In the orang, which has vastly longer arms since it is much more intensively a tree-climber, the hind-toe is small and the soles of the feet turn inwards

CAN A GORILLA BE MADE TO LAUGH? EXPRESSIONS OF ESEKA, OF BERLIN.



A SIMIAN GOURMET: ESEKA, THE NEW YOUNG GORILLA AT THE BERLIN ZOO, TAKING HER FOOD IN A CHARACTERISTIC POSTURE.



ESEKA FEELS JEALOUS: THE YOUNG GORILLA TRYING TO ATTACK A BABY CHIMPANZEE THE KEEPER IS FONDLING.



A GORILLA'S LAUGHTER?—ESEKA'S REACTION TO TICKLING; HIGHLY REMINISCENT OF A CHILD'S BURST OF LAUGHTER UNDER THE SAME EXPERIENCE.



A GORILLA IN SENTIMENTAL MOOD: ESEKA FOLDS HER KEEPER'S ARMS ROUND HER AND ASSUMES AN EXPRESSION OF SOULFUL ABANDON.

Whether a gorilla can really be said to laugh is a difficult point which it must be left to experts to settle. An authority on zoology, however, informs us that chimpanzees react to tickling by twisting up their lips and even emitting a sound which is very like laughter; and this, presumably, is what Eseka is doing in one of the photographs reproduced on this page. Eseka is the new she gorilla at the Berlin

Zoo, taking the place of Bobby, who died last year. Bobby grew to be a huge animal, as shown in the photographs of him reproduced in our issue of July 27 last year. It is often asserted that captive gorillas are inordinately delicate. This is not so. If treated sensibly and given plenty of fresh air, they stand every chance of survival, although subject to colds and bronchial affections.

PHOTOGRAPHS BY HILMAR PABEL.

The World of the Kinema.

By MICHAEL ORME.

RETURN OF THE "WESTERN."

TO speak of the "return of the Western" is perhaps to do this type of hard-riding, quick-shooting, open-air screen drama a grave injustice. For since the days when the kinema was still in its infancy and the foremost duty of the moving picture was to move, the Western has never been completely ousted from favour. After the "epics" of the pioneer days, such as "The Covered Wagon" and its kind, the drama of the great open spaces peopled with early settlers, handsome cowboys, Red Indians and Red Men may have retired gradually before the invasion of sophisticated comedy, spectacular "musicals," and gangster warfare, obedient to the law of change and the insatiable appetite of a public that, when it has tasted of a good dish, invariably emulates Oliver Twist in "asking for more" until a point of surfeit has been reached. Yet the perusal of any trade journal or a visit to any but the leading kinemas of Central London, disclosed the fact that the Western still remained a palatable dish for a large section of the public even when its vogue was in abeyance in the West End. Nor have there been wanting during recent years stray signs and portents of a renaissance of the film of action and a renewed appreciation of those hard, clean-bitten, rousing stories which sweep across the screen to the rhythm of drumming hooves and barking guns against a grand panorama of natural backgrounds.

These tales of the pioneer and the cowboy are, after all, the perquisite of the screen. No other medium can suggest so vigorously or so convincingly their adventurous scope, their sweeping movement, their wide and windy horizons. And since those broader dramatic issues which stir and grip the mass imagination have their roots in the conflict of good and evil—albeit those terms are differently interpreted according to race, national outlook, class or individual desire—the breezy Western offers, it seems to me, a healthier alternative to gangster warfare and the sultry atmosphere of underworld intrigue. Law and Order galloping the plains have at least a panache and a gusto about them denied to the "G-Men," who, rallying to the reiterated "Calling all cars," track down their quarry in the congested runways of the racketeers. Moreover, the "clean-up" of the West, at least as regards its major perils, being an accomplished fact, a comfortable element of remoteness both in time and circumstance adds its alloy of romance to the harder metal of pioneer experience.

But, apart from all personal reflections and with no further argument in favour of the return of the Western, which is possibly—and, indeed, probably—sufficiently explained by the inevitable turning of the wheel of entertainment, it is abundantly evident that a cycle of cowboy and Red Indian drama is upon us. "The Last of the Mohicans" and "The Texas Rangers" have already reached the West End of London, the former presented at the London Pavilion, the latter at the Plaza. James Fenimore Cooper's famous novel comes to the screen in the guise of old-fashioned melodrama, wherein villainy and virtue are clearly labelled and Beauty is continually in Distress. The whites are compounded of nobility—so much so that the heroic Hawkeye and the gallant

Captain Hayward (though this foolish fellow's mind is somewhat obfuscated by jealousy) squabble for the privilege of burning at the stake in order to release the fair Alice, and the Reds are screeching, scalping savages, for all that they conduct their pow-wows in English! Fine exteriors, breathless escapes through forest, swamp and river, whole-hearted combat within and around Fort William Henry, so bravely but ineffectually defended against the French by

again in First National's "Guns of the Peko," and the perils of the pioneer are by no means exhausted. If any further fillip than their own breezy, vigorous impetus were needed to bring the drama of the West back to the premier position it once occupied, the casting of Mr. Gary Cooper as Wild Bill Hickok, hero of Mr. Cecil B. de Mille's production, "The Plainsman," would undoubtedly give it. For Mr. Cooper, lounging easily and gracefully into the dress clothes of sophistication, still remains the *beau idéal* of the cowboy. In his recent successes, such as "Desire" and, above all, in "Mr. Deeds Goes to Town," he has handled light comedy with that instinctive rightness of touch that is so peculiarly his own in spheres far removed from the windswept ranches and the forests where a man with a gun and a horse might deem himself monarch of all he surveyed. The towns have claimed Mr. Cooper for such length of time that his return to his native heath is in itself an event to be anticipated with keen pleasure. Yet it needs no particular straining of the imagination to envisage this fine actor back in a cowboy's saddle, for he has never lost the supremely natural poise or the reticence nor even a certain shy elusiveness of the man accustomed to the freedom of the lonely prairies.

When the late Mr. Deeds goes West in "The Plainsman" he will join a goodly company of historical figures in yet another presumably highly successful bid to make the bad old country a fit place for the white man to live in, spurred on by no less a personage than President Lincoln himself. The period of the play is the close of the Civil War, and its story a rousing one in which



"THE GENERAL DIED AT DAWN," AT THE CARLTON: O'HARA (GARY COOPER) AND JUDY (MADEIRA CARROLL) FACE THE RUTHLESS CHINESE BANDIT GENERAL YANG (AKIM TAMIROFF), WHO HAS THEM IN HIS POWER.

"The General Died at Dawn" is a thrilling film set against the background of modern China, rent by banditry and treachery. O'Hara is an American soldier of fortune who seeks to aid those oppressed by General Yang.

Colonel Munro, graft a good measure of robust action and excitement on to a picture that is rather a mixture of costume drama and Wild West show than a typical Western.

Mr. King Vidor's "Texas Rangers" is a much more human business, and is, indeed, an excellent picture. This story of three bad men jauntily working the high roads where, since one of them drives the mail coach straight into his colleagues' hands, no traveller is safe, is developed with humour and shrewd observation. Two of the bandits join the Texas Rangers with an eye on "inside information" to be profitably handed on to the third, the incorrigible Sam McGee, who lives and dies a lighthearted, thorough-going rascal, whereas his former pals, confronted by the menace of the Indians and the example of the Rangers, eventually side with the Law. This Paramount picture is conceived and carried out on a grand scale. It covers the plains and scales the mountains in its stride, yet its size and its thrills do not overwhelm the admirable characterisation of its protagonists. Hordes of Indian braves closing in on a handful of Rangers in the lee of a steep escarpment down which the Redskins roll death-dealing boulders, carry suspense and the terrors of unequal battle into close range, yet just how the two erstwhile bandits will conduct themselves under the stress of a danger threatening not only themselves but their law-abiding comrades, remains a matter of paramount importance. A vast herd of protesting cattle driven across a turbulent river by a solitary horseman provides the expected thrill of every good Western, especially with a couple of Rangers covering the "rustler" with their guns. But when joyous recognition of the thief and boisterous reunion take the place of the usual interchange of bullets, the situation is swiftly turned from its broader to its more intimate issues and our interest receives fresh fuel.

This is Mr. Vidor at his best, dealing sincerely with simple emotions and building up a logical, clear-cut story within the frame of a big picture. The stalwart Mr. Fred MacMurray quietly facing up to a change of heart; Mr. Jack Oakie invincibly good-humoured and firing "wisecracks" from the saddle; and Mr. Lloyd Nolan, immensely effective in his study of slim, smiling, even genial villainy, respond superbly to the spirit of Mr. Vidor's direction, whilst the supporting company fills in the outline of a capital yarn with a variety of convincing types.

News is already to hand of further reinforcement of the new vogue for Western plays. The Rangers will ride



"SINGENDE JUGEND," AT THE ACADEMY: A SCENE FROM THE FILM WOVEN ROUND THE LIFE OF THE VIENNA CHOIRBOYS, AND STAGED IN THE DELIGHTFUL CASTLES IN WHICH THEY ARE TRAINED.

Choirs composed of the Vienna Choirboys have toured all over the world. One was heard two years ago at the Queen's Hall. The boys live and are trained in two delightful castles, one on the outskirts of Vienna, Schloss Wilhelmineberg; the other, Hinterbühl, in Tyrol. Only the grown-ups in the film "Singen der Jugend" are professional actors. In the "still" reproduced here Hansi is seen with the disgraced Toni, with whom he alone remains friends. The Choirboys made a personal appearance at the première of the film at the Academy and the audience heard them sing.

several hundreds of Cheyenne braves, to say nothing of gun-runners and renegades,—do their best to retard the progress of civilisation. Mr. Cooper will be happily partnered once again with Miss Jean Arthur, who, as a high-spirited Amazon called Calamity Jane, eventually discovers a very feminine side to her nature under the influence of Wild Bill Hickok. That great showman and one-time hunter of buffalo, whose prowess earned for him the sobriquet of Buffalo Bill—Colonel Cody—with his young bride, figures prominently in this big production, and Mr. Charles Bickford champions the cause of villainy. With a cast and a director of such strength, "The Plainsman," like "The Texas Rangers," cannot fail to revive the exhilaration that was ours when the first cowboys and Red Indians rode across the screen.



"MAYERLING," THE FORTHCOMING FILM AT THE CURZON: THE ARCHDUKE RUDOLPH (CHARLES BOYER) PRESENTS MARIE VETTERA (DANIELLE DARRIEUX) TO THE OLD EMPEROR FRANCIS JOSEPH.

"Mayerling" deals with the love-story of the Archduke Rudolph, the heir to the Habsburg throne, and his beautiful mistress, Marie Vetsera, which ended so tragically and mysteriously at the shooting-box at Mayerling in January 1889.

THE STORY OF "THE STAR-CROSSED LOVERS OF VERONA" AS TOLD ON THE SCREEN.



"WILT THOU PROVOKE ME? THEN HAVE AT THEE, BOY!" ROMEO (LESLIE HOWARD, RIGHT) AND PARIS (RALPH FORBES) IN THE TOMB SCENE.



"O, THINK'ST THOU WE SHALL EVER MEET AGAIN?" JULIET (NORMA SHEARER) AND ROMEO (LESLIE HOWARD) IN THE NEW FILM, "ROMEO AND JULIET."

A FILM VERSION OF "ROMEO AND JULIET" PRODUCED AT HIS MAJESTY'S THEATRE.



"I AM FOR YOU": TYBALT (BASIL RATHBONE, LEFT) ACCEPTS THE CHALLENGE OF MERCUTIO (JOHN BARRYMORE), WHO IS WOUNDED TO DEATH.

TO the number of Shakespearean film productions by various companies, American and British, including "A Midsummer Night's Dream" and "As You Like It," has been added a new Metro-Goldwyn-Mayer screen version of "Romeo and Juliet." It was made at Hollywood, and was due to be presented in London, at His Majesty's Theatre, on October 13. The pathos of the play has its counterpart in actuality, for this picture was one of the last produced by the late Mr. Irving Thalberg, whose wife, Miss Norma Shearer, was the Juliet. Mr. Oliver Messel designed costumes and sets.

JULIET'S GARDEN—WITH ROMEO IN PENSIVE MOOD: ONE OF THE SETTINGS DESIGNED BY OLIVER MESSEL FOR THE SCREEN VERSION OF "ROMEO AND JULIET."



A MOMENT IN THE PARTING SCENE BETWEEN ROMEO AND JULIET IN HER CHAMBER, AS PRESENTED IN THE FILM VERSION OF THE PLAY.



FRIAR LAURENCE (HENRY KOLKER) FINDS JULIET LYING DRUGGED IN THE TOMB, WITH ROMEO DEAD ON THE GROUND BESIDE THE BIER.

THE BROTHERHOOD OF MAN IN SCULPTURE.

BEING AN APPRECIATION OF

"A SCULPTOR'S ODYSSEY": By MALVINA HOFFMAN.*

(PUBLISHED BY SCRIBNER'S.)

THIS handsome, lively, and extremely well-illustrated book is many-sided. It describes, with sincerity but without undue solemnity, the artistic development of a distinguished sculptor; it deals in most interesting terms with a subject of which the vast majority of us are wholly ignorant—namely, the technical processes by which sculpture is translated into different mediums; and it is a comprehensive and, on the whole, vivid (we resist, with energy, Miss Hoffman's own recurrent adjective, "colorful") travel-book. In all these aspects it is successful and eminently readable, though its chronology is sometimes a little perverse. At the end it falls into a mystical strain of which we can only say that it is "all very well for those who like that sort of thing." To us, it seems somewhat out of key; but it does not seriously detract from an unusual and arresting book.

The work of Malvina Hoffman (to use the professional name of Mrs. Samuel B. Grimson, kinswoman of Ruth Draper) is internationally known. Many have been made familiar with it in our pages, and we give further examples this week. Further, there are in this volume some other very beautiful examples of it. Daughter of a musician, Miss Hoffman received her first training under a master whom we venture to regard as one of the greatest sculptors of all time—Auguste Rodin. She gives a striking impression of the personality and influence of that very great artist; she had to batter hard at his door before she was admitted, but, once within, she immediately caught Rodin's interest—which he demonstrated characteristically, at their first meeting, by locking her up alone in his studio for three hours, without food, drink, or fire, to pore over his studio-pieces! From Rodin, and later from another genius, Mestrovic, Miss Hoffman learned the importance not only of the spiritual elements of art, but of painstaking study of its technical processes. In several illuminating chapters, she describes the mechanical means by which the clay model is converted into bronze; and this, we think, will make wholesome reading for some of our dilettanti who seem to imagine that artistic creation consists merely in aspiration without perspiration. Had Miss Hoffman not devoted this amount of attention to mastering every branch of her craft, she certainly could not have accomplished the unique achievement in sculpture which we will presently describe.

In New York and Paris, Miss Hoffman progressed in technique and reputation, with the artist's usual vicissitudes. In 1919, forsaking the world of imagination for grim realities, she volunteered under Mr. Hoover's organisation for relief work in Serbia, and though she writes gaily of all the

Miss Hoffman should have run her greatest danger from d'Annunzio and his *opéra bouffe* patriots at Fiume!

Returning to a period of steady work and success, Miss Hoffman in 1926 made an expedition, with her husband, to Africa, travelling rough and seeing many out-of-the-way places and types. Already in the Balkans

the nights in every variety of hotel, castle, palace, wayside inn, and thatched hut, sometimes sleeping on a carpet of tropical palm leaves or on a seaweed mattress, or even in a broken-down motor-car. Having shared native baths, diets, and delicacies with our various hosts, we were initiated into many interesting and startling customs and were permitted to enjoy their unfailing hospitality and protection." The greatest enemy was heat, which at times made the sculptor's work intolerably exhausting. In the Malay Peninsula, the party penetrated far into the jungle in order to study three aboriginal tribes—the Jakuns, the Sakais, and the Semang pygmies. This jungle is more abundant in big game than any other in the world: it teems with leopards, black panthers, monkeys, gibbons, snakes, rhinoceroses, and herds of wandering elephants. However, Miss Hoffman confined herself to bipeds, and the conditions under which she sometimes worked are illustrated by the following incident: "My little 'wild man' [a wayside pygmy model] kept a watchful eye on the animal kingdom and proved a swift and dependable guardian. Without warning he suddenly sprang forward and struck the head off an over-curious snake that I had not even noticed crawling near my feet. I tried not to look startled. Then he smiled and pointed to my sandals and shook his finger warningly. I could only answer by pointing to his own bare feet and body. This struck him as being so humorous that his hearty laughter brought out of the neighbouring bushes two or three little Sakais that I had not seen or suspected. Their appearance speeded up my circulation a bit. Again I resorted to cigarettes as a calming influence and kept on working for an hour and fifty minutes, when I heard the voices and footsteps of our returning companions. At this moment there was a rustle in the leaves and a frail young fawn, on wobbly legs, ran out into the sunlight. Never having seen a human being, he was not afraid, and jumped lightly into my outstretched arms, just in time to be photographed by Sam, whose ever ready camera never missed."

Miss Hoffman certainly did not lack variety of material, whether it was bearded Ainu of Hokkaido, or superb human amphibians of Hawaii, or gold-arrayed dancers of Bali, or forest pygmies, or "giraffe-necked" women of Upper Burma, or devil-dancers of Ceylon, or priests, ascetics, and Nat Nat acrobats of India. Among many of these peoples, the sculptor's task was made all the more difficult by the extreme reluctance of primitives to allow their likeness to be reproduced. We suspect that Miss Hoffman has not discovered the true reason for this repugnance, which she encountered in so many places—curiously enough, most strongly among the New Mexico and Arizona Indians, whom she subsequently studied. It is not merely a matter of taboo; it springs from the widespread belief among primitive peoples that if your enemy can possess himself either of some part of you (such as hair or nail clippings) or some image of you, he will do you mischief by "sympathetic magic." It



A GREAT HONOUR DONE TO MALVINA HOFFMAN IN FRANCE: LÉONCE BÉNÉDITE AND THE SCULPTOR STANDING BY HER BRONZE GROUP OF PAVLOVA AND MORDKIN ON THE DAY OF ITS UNVEILING IN THE LUXEMBOURG GARDENS.

her interest had been specially aroused in ethnology, and this was greatly quickened in Africa. "From the six-foot nine-inch Shilluk warriors, with all their virility and grace, to the woolly-headed pigmies or the seductive young maidens of the Congo, the races of Africa supply an endless field of variety for sculptural purposes." With so much material to hand, Miss Hoffman was both facile and prolific; and it was not surprising, therefore, that her name should have been the first to suggest itself when, in 1931, the directors of the Field Museum (Chicago) needed an artist to model a series of racial types from different parts of the world. This was a bold project, but Miss Hoffman accepted it with enthusiasm. Accompanied by her husband, who proved an indefatigable and skilful photographer, she set forth in 1931 on this "Sculptor's Odyssey"—appropriately so named, for it led homeward through many marvels and not a few perils.

The route lay through Hawaii, Japan and Hokkaido, China, the Philippines, Bali, Java, Malaya, Burma, India, and Ceylon. "We travelled in more than forty types of ships, including ocean liners, oriental coast steamers, South Sea outriggers, canoes, and Chinese junks. We passed



THE FIRST GROUP CARRIED OUT BY MALVINA HOFFMAN, WHO IS FAMOUS FOR HER GREAT SERIES OF ANTHROPOLOGICAL BRONZES AT THE FIELD MUSEUM, CHICAGO: A BRONZE OF PAVLOVA AND MORDKIN DANCING IN "BACCHANALE"; ENTITLED "RUSSIAN DANCERS."

Reproductions from "A Sculptor's Odyssey," by Courtesy of the Publishers, Messrs. Charles Scribner's Sons.

is significant that Miss Hoffman had the greatest difficulty in collecting specimens of hair. This superstition survives among comparatively advanced peoples, and is probably the origin of the Muhammadan prohibition of all graven images.

[Continued on page 698.]



PAVLOVA BY MALVINA HOFFMAN: A GOLD BRONZE STATUETTE ENTITLED "LA GAVOTTE."

privations and dangers and horrors, no reader who remembers that scene of dreadful affliction will doubt the severity of the task, or the endurance with which it was performed. It was a little hard that, after having survived (as few did) many rampant infections,

* "A Sculptor's Odyssey." By Malvina Hoffman. Illustrated. (Charles Scribner's Sons: 248.)

THE BROTHERHOOD OF MAN IN SCULPTURE:

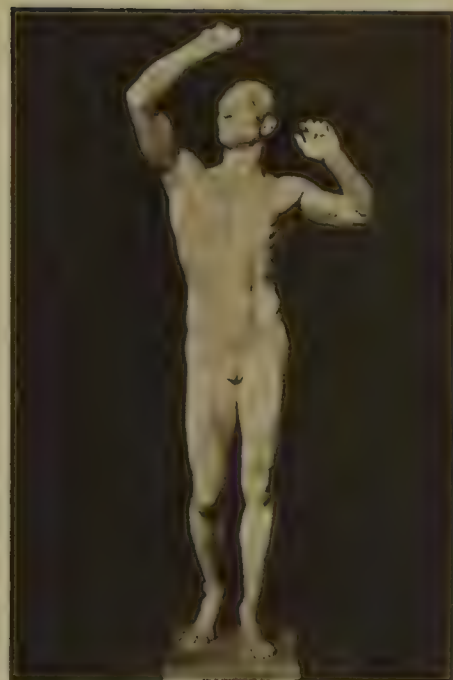
MALVINA HOFFMAN BRONZES OF NORDIC AND OTHER
LIVING EUROPEAN ETHNOLOGICAL TYPES.



A BRETON WOMAN: A BUST IN THE "HALL OF MANKIND" AT THE FIELD MUSEUM, CHICAGO.



REPRESENTATIVE OF THE "ALPINE" TYPE OF THE EUROPEAN RACE IN THE HALL OF MANKIND, AT THE FIELD MUSEUM, CHICAGO: AN ALPINE AUSTRIAN; ONE OF THE REMARKABLE SERIES OF ANTHROPOLOGICAL STATUES BY MALVINA HOFFMAN.



THE NORDIC TYPE: A TALL SWEDE; SHOWING THE CHARACTERISTICALLY PROMINENT NOSE AND CHIN.



TYPICAL OF THE MEDITERRANEAN (OR BROWN) EUROPEAN RACE: A SICILIAN FISHERMAN; SHOWING THE CHARACTERISTIC LONG HEAD AND NARROW FACE.



A REPRESENTATIVE OF A MYSTERIOUS EUROPEAN PEOPLE: A SPANISH BASQUE; SHOWING THE CHARACTERISTIC SLIGHT DROOP AT THE ENDS OF THE MOUTH.



THE LAST OF THE LONG SERIES OF RACES WHICH HAVE INVADDED EUROPE FROM THE EAST: THE HEAD OF A TURKISH MAN.



DESCENDANTS OF A MONGOLIAN RACIAL "POCKET" IN EUROPE, MODIFIED BY CONTACT WITH SWEDES AND RUSSIANS: A LAPP FROM NORTH SCANDINAVIA.

On this and succeeding pages we reproduce a number of the sculptures of racial types made by Malvina Hoffman for the "Hall of the Races of Mankind" in the Field Museum, Chicago. In the official description of these statues we read: "The Mediterranean, or brown, race is exemplified by the Italian, who is short in stature and light in build, with an olive complexion, dark hair and eyes, long head, narrow oval face and a small mouth. This group is now mainly confined to the Iberian Peninsula, Western Mediterranean Islands, Southern France and Italy and

the Western part of Great Britain. The Alpine race comprises most of the round-headed peoples of Europe. They extend from the central plateau of France, Switzerland and Czechoslovakia Southwards into the Balkans and Eastward into Russia. The Nordic peoples inhabit Scandinavia, Northern Germany and part of Holland and Belgium. There is also a strong Nordic element in Great Britain. A tall Swede with light complexion and hair, blue eyes, long head, and face with a prominent nose and chin is a typical member of this racial group."

FROM THE ORIGINALS SCULPTURED BY MALVINA HOFFMAN FOR THE HALL OF THE RACES OF MANKIND, IN THE FIELD MUSEUM, CHICAGO.

THE BROTHERHOOD OF MAN IN SCULPTURE :

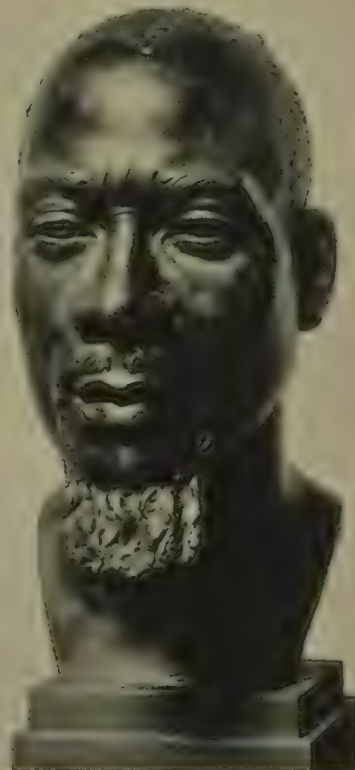
MALVINA HOFFMAN BRONZES OF ABYSSINIAN AND OTHER LIVING AFRICAN TYPES IN THE FIELD MUSEUM, CHICAGO.



THE HEAD OF AN ABYSSINIAN GIRL—A HAMITIC TYPE: ONE OF THE PIECES OF ANTHROPOLOGICAL SCULPTURE EXECUTED BY MALVINA HOFFMAN FOR THE FIELD MUSEUM, CHICAGO.



A BATWA BOY WITH FILED TEETH: A TYPE OF PYGMY FROM THE BELGIAN CONGO CHARACTERISED BY SHORT FRIZZLY HAIR AND YELLOWISH SKIN.



THE HEAD OF A DAHOMEY MAN: AN INDIVIDUAL TYPICAL OF CERTAIN LARGE GROUPS IN NORTHERN AND CENTRAL AFRICA.



A GRACEFUL BRONZE OF A TALL SHILLUK FROM THE UPPER NILE VALLEY; STANDING ON ONE LEG IN AN ATTITUDE CHARACTERISTIC OF THIS PEOPLE.



A ZULU WOMAN: A BRONZE OF A SOUTH AFRICAN NEGRO BY MALVINA HOFFMAN.



A SOMALI MAN: A TYPICAL HAMITE OF NORTH-EASTERN AFRICA.



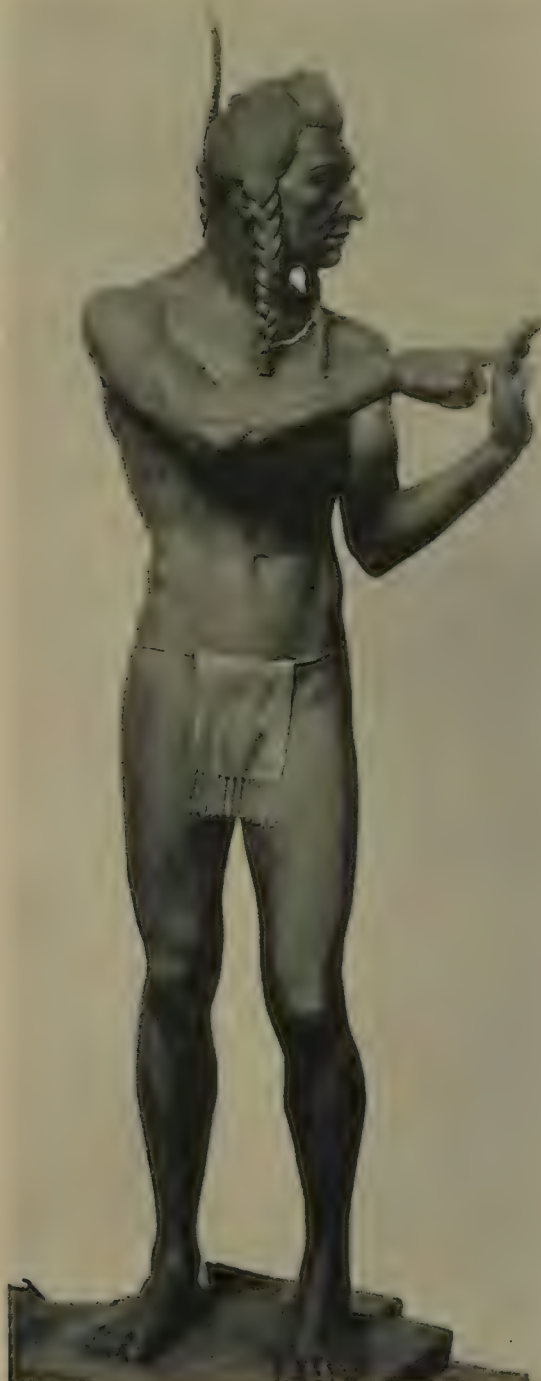
A NUBIAN FROM LUXOR, EGYPT: A TYPE DIFFERENTIATED BY THE THICKNESS OF THE LIPS FROM THE TYPICAL FELLAH OF THE NILE VALLEY.

WE here give further examples of Malvina Hoffman's remarkable anthropological sculptures, representing various racial types, executed for the "Hall of the Races of Mankind" in the Field Museum of Natural History at Chicago. It will be observed that all the photographs on this page are of sculptures of African types. Particular interest, of course, attaches to the head of the Abyssinian girl in view of the Italian conquest of that country. This sculpture shows features typical of the Hamitic invaders of North-Eastern Africa. The Hamites have more delicate features, lighter skins, and more slender bodies than the negroes. The regularity of the features and the peculiar method of dressing the hair are particularly well portrayed by the medium employed, which is black marble. Another Hamitic type is presented by the bust of a Somali man. He comes of a people of medium height, with a long head and dark-brown hair. The full-length statue of the Shilluk warrior is a most exquisite rendering of balance. This dark-skinned man is six feet eight inches in height. He represents the Nilotic negroes of the Eastern Sudan. The long head, broad nose, and slender body, are all characteristic features.

FROM THE ORIGINALS SCULPTURED BY MALVINA HOFFMAN FOR THE HALL OF THE RACES OF MANKIND, IN THE FIELD MUSEUM, CHICAGO.

THE BROTHERHOOD OF MAN AS SYMBOLISED IN SCULPTURE.

AN ESKIMO AND AMERICAN INDIANS BY MALVINA HOFFMAN.



A BLACKFOOT INDIAN ANNOUNCING BY SIGN LANGUAGE THAT HE HAS KILLED HIS ENEMY: A STATUE IN THE FIELD MUSEUM HALL OF MANKIND.



AN ESKIMO BUST IN THE HALL OF MANKIND—CHARACTERISED BY A LONG HEAD AND BROAD FACE WITH HIGH CHEEK-BONES.



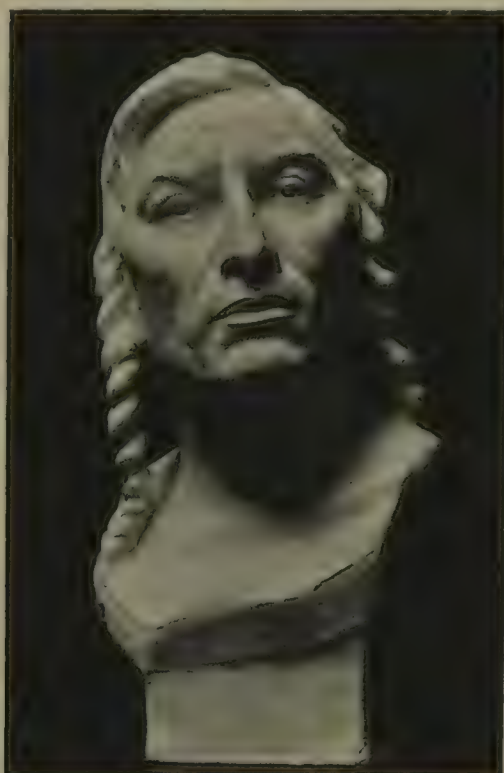
MALVINA HOFFMAN'S BUST OF AN APACHE INDIAN IN THE HALL OF THE RACES OF MANKIND, IN THE FIELD MUSEUM, CHICAGO.



A NAVAHO INDIAN: ONE OF THE AMERICAN INDIAN STATUES WHICH WERE AMONG THE LAST TO BE ADDED TO THE HALL OF MANKIND COLLECTION.



A SOUTHERN AMERICAN TYPE: A CARIB OF THE AMAZON BASIN, IN THE HALL OF MANKIND.



A SIOUX INDIAN BRAVE: A HEAD REPRESENTATIVE OF THE PLAINS INDIANS.



REPRESENTING THE INTERESTING PUEBLO INDIANS OF NEW MEXICO: A FINE HEAD OF A WOMAN.

The statue of the Blackfoot Indian Chief was, with that of the Nordic male (which is reproduced on a previous page), the first submitted to the Field Museum by Malvina Hoffman for approval when the details of the great project for assembling a collection of statues of the world's ethnological types were first being worked out. Otherwise, the American types were the last to be added to

the Hall of the Races of Mankind. This part of her work was not easy, for as Miss Hoffman says in her book, "A Sculptor's Odyssey" (which is reviewed on a previous page in this issue): "Any resemblance to a human head is almost always 'taboo' . . . Here in our own country, less than fifty miles from a trans-Continental railroad, I found taboos as strong as in Africa."

FROM THE ORIGINALS SCULPTURED BY MALVINA HOFFMAN FOR THE HALL OF THE RACES OF MANKIND, IN THE FIELD MUSEUM, CHICAGO.

A PAGE FOR COLLECTORS.

PHILIPPE MERCIER: A NOTABLE FOLLOWER OF WATTEAU.

By FRANK DAVIS.



IN the distinguished show just opened at Messrs. Wildenstein's under the title of "Watteau and his Contemporaries" there are two pictures by a comparatively obscure painter, Philippe Mercier. As there are still people who affect to despise all makers of pictures who are not equal to the very greatest, I venture to devote this page to him, firstly because he is a pleasant, sound, agreeable sort of man; secondly because there must be many of his pictures in this country called by more famous names; and thirdly—and perhaps lastly—because his career has a particular interest for English people.

He was born in Berlin in 1689 and was presumably of French Huguenot descent. There he was a pupil of Antoine Pesne, Court Painter to the King of Prussia, and in due course wandered through France and Italy. He returned in 1720, married a Hanoverian wife, and might have ended his days uneventfully in the peace of a German provincial capital, had not Frederick, son of George II. and father of George III., invited him to leave Hanover and settle in London. He was given an official position as Painter to the Prince of Wales, but for an unknown reason was dismissed. After that he lived in Covent Garden and seems to have been successful enough: in 1728 he served as Steward of "The Society of Virtuosi of St. Luke," or St. Luke's Club, which met at various taverns for its annual dinner on the eve of St. Luke (Oct. 17). Every member paid 5s. for this dinner, while the Steward for the year provided the company with French wine. It was more than a dining club, for

it appears, to the widows and orphans of painters. Ten guineas were given to the widow of Peter Monamy; and a similar sum to the three children of another marine painter, Charles Brooking. Mrs. Mercier,

Fig. 1 to the great man without hesitation. But Mercier—though never in the front rank as a painter—is what one may call a first-class second-rater, and occasionally reaches a pinnacle of achievement—evidence, such a delightful piece as Fig. 2, which makes one think of Hogarth at his best. (Compare this with the fine Hogarth, "The Graham Children," in the National Gallery: most decidedly Mercier is a personage, and not just an echo.) No doubt there are many paintings almost as good as this masquerading under other names in English country houses. That is intriguing enough—but what interests me even more is where are the sketches and drawings a man of his type *must* have made if he really travelled through Ireland, Spain, and Portugal towards the end of his life? Are they buried in someone's library, unrecognised, like the bundle of drawings by various Old Masters that recently came to Sotheby's from Warwick Castle?

So much for one minor man represented in this exhibition. There are many others, even less familiar to English eyes—e.g., an admirable little painter, Parrocel (1688-1752), whose "Soldiers on the March," with its sense of movement and delicious blues and greys, is a revelation. It is a remarkable fact that whereas standards of painting in other countries have varied from generation to generation, the French have succeeded in producing a steady level of great accomplishment from century to century. This statement may not meet with approval in perfervid nationalist circles, but it is none the less accurate. When Watteau died in 1721, the last echoes of the Vandyck tradition were dying out in London (Sir Godfrey Kneller died in 1723). We had no one except Hogarth until Reynolds and Gainsborough began to paint—no one, that is, who can be considered on a par with the best—and when the Romantic movement began to peter out in the 1830's we followed with a short-lived Pre-Raphaelite phase

1. A PAINTING BY PHILIPPE MERCIER (1689-1760) WHICH IS EXTREMELY REMINISCENT OF WATTEAU: "THE WALK"; A CHARACTERISTICALLY CHARMING WORK IN THE EXHIBITION OF PAINTINGS BY WATTEAU AND HIS CONTEMPORARIES AT MESSRS. WILDENSTEIN'S. (14 X 11½ IN.)

Figs. 1 and 2 Reproduced by Courtesy of Messrs. Wildenstein and Co.

who also received ten guineas, was, I imagine, the widow of Philippe Mercier; and the Miss Mercier, 'sick and in great distress,' to whom two guineas were given in the following

and the Academy of the 1870's: by which time the French had produced Delacroix, Courbet, Corot, Cézanne, and the rest. In short, we have done great things at intervals—our neighbours have been consistent throughout.

I leave visitors to enjoy the more important people without comment. Watteau, Pater, and Lancret need no praise—nor does De Troy.



2. "THE LACEMAKER"—NOW ON EXHIBITION: A PAINTING BY PHILIPPE MERCIER, AN ARTIST WHO, THOUGH GERMAN BY BIRTH, DID MUCH OF HIS WORK IN ENGLAND, WHERE HE WAS A VERY POPULAR PAINTER. (40 X 50 IN.)

its members had a genuine interest in the arts, and each subscribed five guineas annually towards the purchase of a picture, which was then raffled. A MS. of George Vertue in the British Museum gives the list of Stewards from 1689 to 1735. Here are a few names—

Mr. Grinling Gibbons, Carver, 1691.

Colonel Robert Child, Banker, 1703.

Christopher Wren, Esq., 1706.

Mr. Grinling Gibbons, second time, 1709.

Mr. John Wootton, Painter, Landskip, 1717.

Obviously, Mercier was a man of reputation—and a considerable reputation—by 1728. He is said to have retired into the country for a time, but became bored and returned to town: then he settled in Yorkshire and was most successful painting portraits of the local gentry. Finally, he travelled through Ireland, Spain, and Portugal, and died in 1760. He died a poor man, for in July 1761 "some of the profits of the first exhibition of The Incorporated Society of Artists at Spring Gardens were distributed, chiefly, as

November, was no doubt that unhappy daughter of Mercier's who died not long afterwards in a London workhouse. Mrs. Mercier was engaged in 1762 to look after the miniatures in the exhibition, and two years later was appointed 'Stationer to the Society.'" (W. T. Whitley, "Artists and Their Friends in England.")

A great deal of Mercier's work is in the manner of Watteau, and an earlier generation than ours attributed so charming a thing as



3. "PAMELA"—BY PHILIPPE MERCIER: THE PAINTER'S CONCEPTION OF THE HEROINE OF RICHARDSON'S FAMOUS NOVEL; REPRODUCED HERE AS A TYPICAL EXAMPLE OF MERCIER'S WORK.

Reproduced by Courtesy of the Owner Captain E. C. Palmer, M.C.



A MOST UNUSUAL WATTEAU—A WORK LOST FOR 150 YEARS, DURING WHICH IT WAS KNOWN ONLY AS AN ENGRAVING ;
ONCE ATTRIBUTED TO DE TROY ; ONCE SET IN A "VELASQUEZ" FRAME : "FRÈRE BLAISE, FEUILLANT."

The greatest interest will be aroused by the news that a painting by Watteau (1684-1721) which for 150 years had been considered as lost came to light last summer and is to be seen in London at Messrs. Wildenstein's Exhibition which is discussed on the opposite page. M. George Wildenstein found it in France, in a dirty frame labelled "Velasquez." That it is a Watteau has now been proved by exhaustive tests; but an examination of the picture shows, probably, why it went unrecognised for

so many years, for it is utterly different from the ordinary person's conception of a Watteau painting. An engraving of the picture was made to the order of Jean de Jullienne for his Collection "l'Œuvre d'Antoine Watteau, peintre du Roy..." This, however, bore the inscription "de Troy pin." Frère Blaise de Sainte-Marie-Donat, the subject of the portrait, was for nearly fifty years porter to the Pères Feuillants in the Rue Saint-Honoré. The picture measures 19½ by 13 in. [Copyright.]

A WINDOW ON THE WORLD: NEWS OF THE WEEK IN PICTURES.



THE CELEBRATION OF THE CENTENARY OF SOUTH AUSTRALIA AT ADELAIDE: A FLOAT REPRESENTING THE "PASSING OF TIME."



ADELAIDE'S SPECTACULAR CENTENARY FESTIVAL OF FLOWERS, IN WHICH MANY PICTURESQUE FLOATS TOOK PART: "QUEEN ADELAIDE," WHICH WON THE FIRST PRIZE.

The centenary of South Australia was celebrated at Adelaide last month with an elaborate Floral Pageant. Two hundred thousand people—the equivalent of two-thirds of the city's population—thronged the streets to watch the passing of the procession. There were twenty-seven flower-decorated floats, some of which had taken a month to construct. South Australia, it may be recalled, was founded in 1834 and the first settlers arrived in 1836.



DEAD OF THE "POURQUOI PAS?" BROUGHT BACK TO FRANCE FOR BURIAL: THE SCENE AT SAINT MALO WHILE THE COFFINS WERE BEING LANDED.

The bodies of those who perished in the wreck of the "Pourquoi Pas?" the French Arctic exploration ship, which was sunk in a gale off the coast of Iceland last month, were brought to St. Malo and placed in a chapel ardente. On October 11 they were borne into a special train, and taken to Paris for a State funeral. An impressive ceremony was enacted at St. Malo when a Naval officer called the roll. Petty Officer Le Gonidec, the sole survivor, answered for his dead shipmates. When the name of "Commander Charcot" was pronounced, Le Gonidec replied "Fell in action for France." To the names of those whose bodies had not been found, he replied, "Lost at Sea." Finally, the officer read out "Petty Officer Le Gonidec," to which he replied "Present." As the parade for the forty dead was dismissed, the sole survivor was led away in tears.



OFFICIAL HONOURS FOR THE BODIES OF THE OFFICERS AND MEN OF THE "POURQUOI PAS?": COFFINS DRAPED IN TRICOLORS ABOARD SHIP.



A HOUSE AT MARDALE BLOWN UP BY ROYAL ENGINEERS: A PHOTOGRAPH REMINISCENT OF SPANISH CIVIL WAR SCENES TAKEN AT A PEACEFUL WESTMORLAND HAMLET, SOON TO BE SUBMERGED UNDER HAWESWATER.

As noted in our issue of September 19, when we illustrated Mardale Church, the village is to be submerged by the conversion of Haweswater into a reservoir. We gave a picture of the last service held at Mardale Church in our issue of August 24 last year. A number of demolitions are being carried out at Mardale by Royal Engineers with a new "plastic" explosive.



THE DEDICATION OF A NEW CHURCH AT WEST WICKHAM BY THE ARCHBISHOP OF CANTERBURY: AN OCCASION ON WHICH HIS GRACE (WEARING MITRE) REFERRED TO THE DANGERS TO EUROPEAN CIVILISATION.

The Archbishop of Canterbury dedicated the new church of St. Francis of Assisi at West Wickham, Kent, on October 10. In his address he said that it seemed plain that the civilisation which we thought was so secure was cracking in its very foundations; and things were happening in Europe which recalled the worst phases of the Dark Ages.

Tapestry of Ancient Times: No. III.—Examples of 11th-Century Work.

HERE we give the third and last instalment of the series (begun in our issue of October 3 and continued in that of the 10th) of coloured reproductions from specimens of ancient tapestry, mostly from Egypt, shown this year at an exhibition held at the Gobelins Museum in Paris. In connection with our previous illustrations we quoted from an article by the Director of the Gobelins factory, M. F. Carnot. Since he does not add any further particulars of the two examples on this page, beyond what is stated in the titles beneath them, it may be of interest to supplement that information with some general remarks on the development of tapestry in Egypt and elsewhere, from the pen of Mr. A. F. Kendrick, formerly Keeper in charge of Textiles at the Victoria and Albert Museum. In a historical account of tapestry (in the "Encyclopædia Britannica") Mr. Kendrick writes: "Reverting to Egypt, after a gap of fifteen or sixteen hundred years from the date (about 1500-1411 B.C.) of the examples already mentioned, tapestry-weavings became abundant. Indeed, there is much to confirm the theory that in the Græco-Roman period, during the first few centuries of the Christian era, this was the principal method employed to produce a pattern in woven stuffs. Some examples are woven entirely by the tapestry process, and among these a few are of a size and scale which warrant comparison with the tapestry-hangings of later days. . . . The majority of the specimens from Egypt are panels and bands of ornament forming a continuous texture with the linen stuffs which provide the warps for the woollen tapestry-weaving. Examples preserved in



BYZANTINE WORK OF THE ELEVENTH CENTURY: A SPECIMEN IN SMOOTH-SURFACED WOOL ON LINEN, WITH A DESIGN REPRESENTING A GRIFFIN ATTACKING A LION; FORMERLY IN THE CHURCH OF ST. GEREON AT COLOGNE—AN EXHIBIT FROM THE TEXTILE MUSEUM AT LYON.

the museums of Europe and America show a wide range of patterns of classical and early Christian origin. The method of weaving was continued in the Mohammedan period, from the seventh century onwards, when silk came into common use for the tapestry patterns, which are often of great fineness and elaboration. It is beyond doubt that tapestry work was done by the Romans, though no specimens have been found on Italian soil. In fact, but for those from Egypt, practically nothing of ancient Roman textile art has come down to our times. The Byzantines, too, were acquainted with it. A fine silk tapestry-hanging, with an equestrian portrait of an Emperor of the East, was found in the tomb of Bishop Gunther, who died in the year 1064 on his way home from an embassy to Constantinople, and was buried, enwrapped in this hanging, in Bamberg Cathedral." The fact that no examples of ancient Roman tapestry have been discovered in Italy is doubtless explained by a passage in the above-mentioned article by M. Carnot (quoted in our issue of October 3), in

which he pointed out that fragments of early tapestry and other textiles are only to be found in regions that are very dry, both in soil and climate, and where in antiquity the bodies of the dead were embalmed before burial. Egypt fulfilled both these conditions, and it is there, consequently, that the most ancient specimens of tapestry have come to light. Greek and Roman tombs, on the other hand, as M. Carnot says, did not possess the same characteristics, either in regard to aridity of climate and soil, or to the method of burial.



THE SO-CALLED "VEIL OF ST. ANNE": AN ELEVENTH-CENTURY EXAMPLE OF TAPESTRY FABRIC WOVEN IN LINEN AND GOLD, WHICH IS DATED TO THE YEAR 1096, ORIGINALLY BROUGHT FROM EGYPT, AND NOW PRESERVED AMONG THE TREASURES OF THE CATHEDRAL OF ST. ANNE AT APT (THE ANCIENT APTA JULIA), IN SOUTHERN FRANCE.



THE GREAT RAND AIR RACE: THE WINNER'S ARRIVAL AT JOHANNESBURG.



THE MOMENT OF VICTORY: MR. C. W. A. SCOTT'S AEROPLANE COMES TO REST AFTER TAXI-ING IN AT THE RAND AIRPORT, AT THE END OF HIS 6154-MILE FLIGHT FROM PORTSMOUTH.



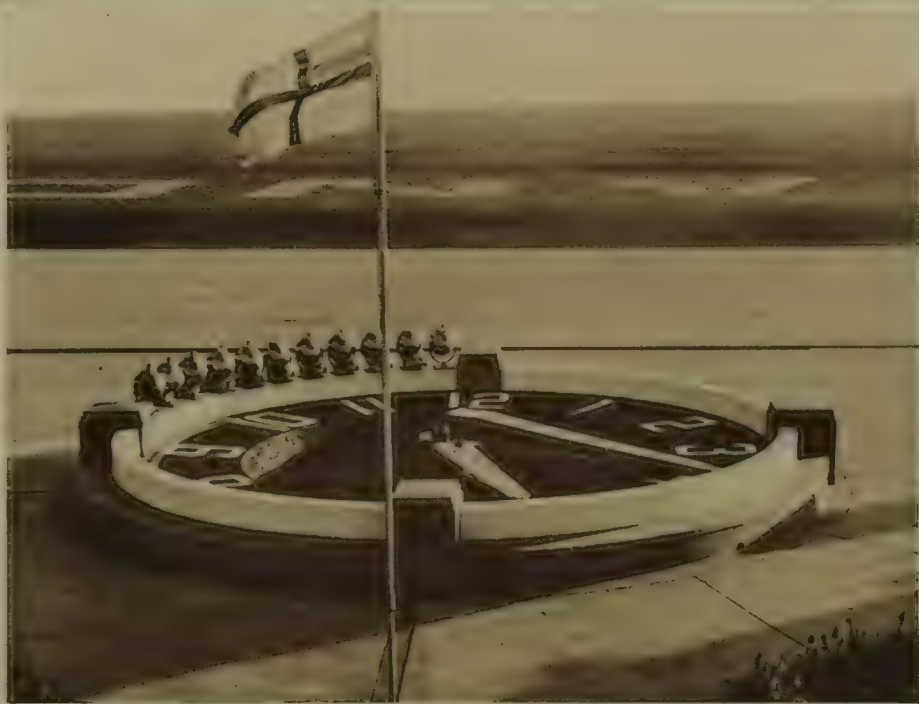
THE WINNER LANDS: MR. SCOTT CLIMBING OUT OF HIS PERCIVAL VEGA GULL MONOPLANE (ENTERED BY SIR CONNOP GUTHRIE, AND INSCRIBED "KING'S CUP WINNER, 1936").



ACCLAIMING THE WINNER: ENTHUSIASTS CROWDING ROUND MR. SCOTT'S MACHINE AT THE RAND AIRPORT—(IN RIGHT FOREGROUND) THE GREAT CLOCK ILLUSTRATED BELOW.



THE ACCIDENT TO A LIKELY WINNER: MAJOR S. S. HALSE'S WRECKED MACHINE, UPSIDE DOWN IN A PLOUGHED FIELD WHERE HE LANDED IN DARKNESS ON HIS WAY TO SALISBURY, SOUTHERN RHODESIA.



THE WORLD'S LARGEST AERODROME CLOCK: THAT ON THE GROUND AT THE RAND AIRPORT—33 FT. IN DIAMETER WITH HANDS RESPECTIVELY 18 AND 11 FT. (SEEN ALSO IN THE TWO PHOTOGRAPHS ABOVE).



THE WINNERS OF THE RACE AND THE £4000 PRIZE GIVEN BY MR. I. W. SCHLESINGER: MR. C. W. A. SCOTT (ON THE LEFT) WITH HIS FLYING COMPANION, MR. GILES GUTHRIE.

The Portsmouth to Johannesburg air race, in connection with the latter city's jubilee, was won by Mr. C. W. A. Scott and Mr. Giles Guthrie in a Percival Vega Gull monoplane entered by Sir Connop Guthrie. They left Portsmouth at 6.38 a.m. on September 29 and landed at the Rand Airport, Johannesburg, at 11.34 a.m. on October 1, having covered 6154 miles in 2 days 4 hours 56 minutes, at an average speed of 123 m.p.h. Their time was 19 hours 29 minutes less than Mrs. Amy Mollison's on her record-breaking England to Cape Town flight by a different route last May. Mr. Scott and Mr. Guthrie won the £4000 speed prize

given by Mr. I. W. Schlesinger, who watched their arrival. Major S. S. Halse, at one time apparently a certain winner, had ill luck. While making for Salisbury, he was confused by bush fires that obscured visibility and at dusk suggested aerodrome flares. He landed on what seemed good ground, but it proved to be a ploughed field, which caused his machine to somersault. He was slightly injured. Unfortunately another competitor, Captain M. H. Findlay, was killed with one of his three companions, Mr. A. H. Morgan, the wireless operator, when their machine crashed at Abercorn, near Lake Tanganyika.

THE CAMERA AS RECORDER: PICTORIAL NEWS FROM FAR AND NEAR.



A NEW LINK BETWEEN PARIS AND YUGOSLAVIA: THE SCENE AT THE UNVEILING OF THE MEMORIAL TO KINGS ALEXANDER AND PETER IN THE PLACE DE LA MUETTE.

The monument erected to the memory of Alexander I. of Yugoslavia and his father, Peter I. of Serbia, was unveiled on October 9 at the Place de la Muette in the presence of President Lebrun, Marshals Pétain and Franchet d'Espèrey, and the Yugoslav delegation headed by General Maritch and the Mayor of Belgrade. In his speech, the President of the Republic said that France would never forget the tragic death of a great monarch and an eminent Minister of the Republic. The monument is the work of Maxim Real del Sarte.



A FIELD KITCHEN IN FRONT OF BERLIN'S TOWN HALL: THE ONE-DISH SUNDAY SEASON FOR THE WINTER RELIEF FUND OPENS.

On certain Sundays throughout the winter every German must confine his meal to a single, simple dish, usually a stew, and give the money he saves to the Winter Relief Fund. No exceptions are made to this rule and fashionable restaurants and hotels conform to it. Apparently, to ensure publicity for the scheme, field kitchens are operating in the principal streets of Berlin, serving dishes to the public for 50 pfennigs. The opening day this year was October 7.



THE COMMUNIST DEMONSTRATIONS AT STRASBOURG, WHEN A SPEECH OFFENDED GERMANY.

The Communist propaganda campaign raised political excitement in Alsace and Lorraine to a high pitch on October 10 and 11. The meetings, however, passed off with comparative calm except at Metz. A speech made by M. Thorez, a Communist leader, at Strasbourg, aroused great anger in Germany.



THE BEST EXHIBIT AT THE KENNEL CLUB SHOW: COL. G. WOODWARD'S CH. CROYLAND CHANTRESS WITH THE KENNEL CLUB'S CHALLENGE CUP.

After winning the Lonsdale Challenge Cup for the best bitch in the Show, Col. G. Woodward's Wire Fox Terrier was matched against Mr. Chapman's Scottish Terrier Heather Realisation for the Kennel Club's Challenge Cup for the best exhibit of either sex. The Scottish Terrier is a practically faultless dog who holds a record number of challenge certificates for his breed. After a close contest, the Fox Terrier was chosen as the Champion of Champions.



THE ROLL-CALL OF THE DEAD OF THE "POURQUOI PAS?" ANSWERED BY THE SOLE SURVIVOR: PETTY OFFICER LE GONIDEC GRIEF-STRICKEN.

The central figure in a moving ceremony at St. Malo was Petty Officer Le Gonidec, sole survivor of the "Pourquoi Pas?" disaster, who answered the roll-call for his dead comrades by saying: "Fell in action for France" or, when no body had been found, "Lost at sea."



A NEW BROADCASTING STATION FOR THE HIGHLANDS: THE HUGE MAST AT BURGHEAD.

The new Burghead Transmitting Station was opened on October 12 by Sir Murdoch MacDonald. The station (situated on the Moray Firth) is designed to reduce or remove the reception difficulties from which the Highlands and Hebrides have hitherto suffered. The station will operate on the same wavelength as the Scottish Regional.



HUMAN BONES DISCOVERED WHEN AN OLD VAULT WAS OPENED AT ST. MARTIN-IN-THE-FIELDS.

Thousands of human bones and skulls were found when the vault beneath St. Martin-in-the-Fields, Trafalgar Square, was opened in the first stage of the extension planned for the crypt. It is believed that the bones were thrown into the vault when the original churchyard was transferred from Duncannon Street.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT: A NORTH ITALIAN COAT OF ARMS (c. 1500).

This relief, in Istrian stone, was said to have come from a palace at Cesena, near Forlì, in the Emilia. Presumably the arms belong to a provincial family of the district. From the unusual charge, probably representing the Three Graces, one might be tempted to expect such a name as Delle Grazie.

OCCASIONS OUT OF THE COMMON: NOTEWORTHY TOPICS OF THE WEEK.



FROM LONDON TO ALPINE RESORTS WITHIN A DAY: THE NEW WINTER AIR SERVICE TO SWITZERLAND—PASSENGERS LEAVING A SWISS AIR LINER AT ZURICH.

The new London-Zurich winter air service inaugurated by Swissair in co-operation with Imperial Airways enables holiday-makers, for the first time, to reach their winter sports resort within a day. Hitherto the service has been available only in summer. Daily flights from Croydon are so timed that a traveller leaving at 9.20 a.m. can lunch in Zurich, and catch a train that takes him to his destination in time for dinner.—[Photograph by Swissair.]



QUEEN MARY IN TOYLAND: HER MAJESTY EXAMINING DOLLS DURING A SHOPPING VISIT TO A LONDON STORE, WHERE SHE MADE A NUMBER OF PURCHASES.

Queen Mary spent some two hours shopping in London a few days ago, and made a number of purchases. Her Majesty, as is well known, always likes to preserve the personal touch in making gifts, and carefully chooses them herself. The recipients in view on this occasion were evidently little girls. When Christmas approaches, she buys presents in good time, though it is not known, of course, whether this particular expedition came into that category.



"ANIMALS OF THE WEEK" (BEGINNING OCTOBER 18) AT THE ZOO: THE GIANT TORTOISES—A MEMBER OF THE SPECIES CALLED BAUER'S SADDLEBACK TORTOISE. Giant tortoises are now confined to the Galapagos Archipelago and to Aldabra Island, Indian Ocean, whence they were introduced into the Seychelles. Galapagos tortoises were studied by Darwin for his work on evolution (see our issue of October 3). About 15 species are recognised, but it is feared all may be extinct in a few years. Their maximum weight is over 500 lb., and length 5 ft. Their longevity is almost proverbial; there are records of 200 years, and possibly they live several centuries.—[Copyright Photograph by F. W. Bond, F.R.P.S.]



ON THE SINGLE-ENGINE AEROPLANE IN WHICH SHE MADE A RECORD SOLO FLIGHT TO AUSTRALIA: MISS JEAN BATTEN; REPORTED TO INTEND FLYING ON TO NEW ZEALAND.

Miss Jean Batten, the New Zealand airwoman, of whom a portrait appears on our front page, with a note on her record flight, was escorted by fifteen Aero Club planes when she reached Sydney on October 13. It was stated that the New Zealand Civil Aviation Board hoped she would proceed to New Zealand by steamer, but that she had expressed determination to fly the 1000 miles across the Tasman Sea after a few days, when her engine had been overhauled.



THE NEW CROSS-CHANNEL TRAIN-FERRY INAUGURATED: THE "HAMPTON FERRY," ONE OF THREE SOUTHERN RAILWAY FERRY STEAMERS, ARRIVING AT CALAIS—AN AIR VIEW.

The Southern Railway's new through sleeping-car service between London and Paris, via Dover and Dunkirk, was officially inaugurated on October 12 by the French Ambassador, M. Corbin. On his pressing a button at the new ferry dock at Dover, the dock gates were lowered and the "Hampton Ferry" steamed out on her voyage, which that day was to Calais. As noted in our issue of September 26, the other special steamers are the "Twickenham Ferry" and "Shepperton Ferry."



AUSTRIAN BIRD-LOVERS HELP MIGRANTS EXHAUSTED BY THE EARLY COLD: SWALLOWS BEING FED SINGLY IN VIENNA BEFORE BEING TAKEN BY AEROPLANE TO VENICE.

The early winter cold surprised swallows on their flight southward. In Vienna exhausted birds were brought to the Animals Protection Society, which, after feeding them, sent them by aeroplane to Italy. The feeding was difficult, as swallows only eat in flight. Each had to be fed singly. Two aeroplanes reached Venice from Vienna on October 10 with about 1000 swallows collected, hungry and benumbed, in streets and on housetops in Austria, and 1500 more left Vienna on the 12th. On being released at Venice the birds quickly recovered their strength and spirits.

"B.6." SUNK: THE MOST REMARKABLE PHOTOGRAPHS OF THE NAVAL SIDE OF THE SPANISH CIVIL WAR.



1. THE SPANISH GOVERNMENT'S SUBMARINE "B.6." PHOTOGRAPHED FROM THE INSURGENTS' "VELASCO" JUST BEFORE SHE WAS SUNK BY THAT DESTROYER.
 2. THE "B.6." SINKING OFF CORUÑA: GOVERNMENT SEAMEN STILL ON HER DECK, AND OTHERS IN THE SEA, AS A RESCUE BOAT FROM THE INSURGENTS' "VELASCO" NEARS THEM.
 3. THE "B.6." SINKING FAST; MEMBERS OF HER CREW IN THE SEA AFTER SHE HAD BEEN HIT BY THE "VELASCO" AND THEY HAD JUMPED OVERBOARD.
 4. THE LAST MOMENTS OF THE SUBMARINE "B.6.": A CLOSER VIEW OF MEMBERS OF HER CREW FLOUNDERING HELPLESSLY IN THE SEA, VICTIMS OF THE GUNFIRE OF THE "VELASCO."

These very remarkable and dramatic photographs have just reached England. They show the sinking of the Spanish Government's submarine "B.6." off Coruña, the important harbour on the north-west coast of Spain, by the insurgents' destroyer "Velasco," from whose deck they were taken. As the

submarine sank, her crew jumped overboard, and a boat from the destroyer went to their rescue. We are not informed how many survivors were picked up. The "B.6.," according to "Jane's Fighting Ships," is one of a class begun at Cartagena in July 1916 and was launched in 1923. "Displacements:

556 tons on surface; 836 tons submerged. Dimensions: 205 (p.p.); 210½ (o.a.)×18½×11½ feet. Guns: one 34-in. Torpedo tubes: four 18-in. Complement 28. Radius on surface, 8000 miles at 10½ knots; submerged 125 miles at 4½ knots." The destroyer "Velasco" was completed in 1923.

"Displacement: 1145 tons (normal); 1315 (full load). Dimensions: 275 (p.p.), 283 (o.a.)×27×15 feet. Guns: three 4-in., two 2-pounder A.A. Four 21-in. torpedo tubes. Complement 70. Radius 2500 miles at 15 knots." Apparently all the Spanish submarines are on the side of the Government.



BRITISH TROOPS A POTENT FACTOR IN THE SOLUTION OF THE PALESTINE CRISIS: A DETACHMENT OF SCOTS GUARDS MARCHING IN JERUSALEM.

THE PALESTINE STRIKE ENDS: LEADERS IN THE FINAL MOVES; AND BRITISH MILITARY REINFORCEMENTS.

THE Palestine strike was called off on October 12, after having lasted for six months. The decision was reached after the Arab Higher Committee had consulted with local committees; and followed an appeal issued by the Kings of Iraq and Saudi Arabia and the Emirs of Trans-Jordan and the Yemen. The gist of each appeal was as follows: "We are deeply concerned at the present conditions in Palestine. We call upon you to restore peace, for the ending of bloodshed. We rely upon the good will of his Majesty's Government which has

[Continued below.]



THE PRESIDENT OF THE HIGHER ARAB COMMITTEE: HAJ AMIN EL HUSSEINI, THE GRAND MUFTI.



REINFORCING LAW AND ORDER IN PALESTINE: SCOTS GUARDS AT JERUSALEM—REPRESENTATIVES OF ONE OF THE SERVICES "WHOSE RESOLUTE AND ENERGETIC ACTION" WAS DESCRIBED BY GENERAL DILL AS BEING LARGELY RESPONSIBLE FOR THE END OF THE STRIKE.

[Continued.] already declared that justice will prevail." A manifesto published in the Arab newspapers stated that the perseverance of the strike had proved in a way which had astonished the world its conviction that British policy in Palestine must be changed. On October 12 shops opened again in Palestine, markets were thronged, and the roads were filled with vehicles. A new military policy was announced by the British General Staff, involving the provisional adoption of defensive tactics, with a view to reducing precautionary measures if the situation improved. The casualties in Palestine between April 19 and October 9 were, approximately, 29 British killed and 142 wounded; 80 Jews killed and 200 wounded; and at least 200 Arabs killed and over 800 wounded.



KING IBN SAUD—AN ARAB POTENTATE WHO APPEALED FOR THE CESSATION OF THE STRIKE.



KING GHAZI OF IRAQ—AN ARAB POTENTATE WHO APPEALED FOR THE CESSATION OF THE STRIKE.



THE EMIR OF TRANS-JORDAN—AN ARAB POTENTATE WHO APPEALED FOR THE CESSATION OF THE STRIKE.



THE SUPREME COMMANDER OF THE BRITISH FORCES IN PALESTINE: LIEUT.-GENERAL J. G. DILL.



QUEEN MARY'S NEW HOME—WITH HER PERSONAL STANDARD FLYING AND SENTRIES POSTED, SIGNS THAT HER MAJESTY IS IN RESIDENCE :
MARLBOROUGH HOUSE.—ON THE RIGHT, MARLBOROUGH HOUSE CHAPEL.

Queen Mary's personal standard, which bears the Royal Arms beside those of Cambridge and Teck, was first broken over Marlborough House when her Majesty "moved in" on the first day of this month. It will be displayed there regularly henceforward whenever she is in residence. This famous town house, originally built by Wren for the Duke of Marlborough, was taken for Princess Charlotte and

Prince Leopold in 1817. Later the widowed Queen Adelaide lived there. Its greatest associations, however, are, of course, with King Edward VII. and Queen Alexandra. It remained their London home for nearly forty years, till King Edward ascended the throne. Queen Alexandra returned to Marlborough House when widowed. The Chapel was originally a private Roman Catholic Chapel for Queen Henrietta Maria.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY WILLIAM DAVIS.

PEOPLE IN THE PUBLIC EYE: EVENTS AND PERSONALITIES OF THE WEEK.



MR. KURT BJÖRKVALL, THE SWEDISH AIRMAN, WHO CAME DOWN WHILE ATTEMPTING TO FLY FROM NEW YORK TO STOCKHOLM, ABOARD THE RESCUING TRAWLER.

Mr Kurt Björkvall, the Swedish airman, who left New York on October 6 on an attempt to fly to Stockholm, was picked up on October 7 by the French trawler "Imbrin," off the west coast of Ireland. According to the captain of the trawler, the aeroplane flew up from the west, made three circuits round the trawler, and nose-dived into the water a hundred yards away.



THE FIRST BIRTHDAY OF THE ROYAL FAMILY'S YOUNGEST MEMBER: A NEW PHOTOGRAPH OF PRINCE EDWARD, THE DUKE AND DUCHESS OF KENT'S SON, WHO WAS ONE ON OCTOBER 9.



TEWFIK PASHA.

Turkish Ambassador to London in 1914. The last Grand Vizier of the Ottoman Empire before the Republic was proclaimed thirteen years ago. Died October 7; aged ninety-five. For many years Ambassador at Berlin. Later, Minister for Foreign Affairs.



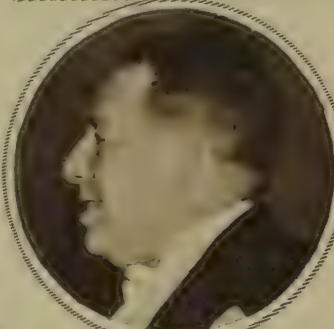
SIR GEORGE BUCHANAN.

An expert on public health, to which he had devoted his life. Died October 11; aged sixty-seven. Entered Local Government Board as a Medical Inspector, 1895; retiring, as Senior Medical Officer, in 1934. Represented Britain on numerous international conferences.



SIR GODFREY COLLINS.

Secretary of State for Scotland. Died October 13; aged sixty-one. Had sat as a Liberal and Liberal-Nationalist for Greenock for nearly twenty-seven years. Was managing director of the publishers, Messrs. W. Collins, Sons and Co.



MR. JOSE G. LEVY.

Adapter of plays from the French; and theatrical manager. Died October 8; aged fifty-two. Associated with many stage successes, and lessee and manager of the Strand Theatre and of the Little Theatre. Introduced "Grand Guignol" at the Little.



THE CORONATION LORD MAYOR OF LONDON, WHOSE ELECTION WAS FORMALLY APPROVED BY THE KING ON OCTOBER 12: SIR GEORGE BROADBRIDGE; WITH LADY BROADBRIDGE.

The King's approval of the election of Sir George Broadbridge was conveyed to him at the House of Lords on October 12. Usually the consent is given on behalf of his Majesty by the Lord Chancellor, but the Lord Chief Justice acted as deputy on this occasion.



THE PROSECUTION OF LEADERS OF THE REVIVED CROIX DE FEU IN FRANCE: COLONEL DE LA ROCQUE, WHOSE HOUSE WAS RAIDED BY POLICE.

The renewed activity of the Croix de Feu, the French "Fascist" party, recently attracted the attention of the authorities, who opened legal proceedings against the party's leaders, and later, on October 8, raided and searched all the past and present offices of the Parti Social Français (the former Croix de Feu) and also, it appears, the homes of Colonel de la Rocque and other prominent leaders.



THE EXHIBITION OF BRITISH ARCHAEOLOGICAL DISCOVERIES IN GREECE AND CRETE, OPEN AT BURLINGTON HOUSE: SIR ARTHUR EVANS ARRANGING CRETAN EXHIBITS.

An Exhibition at Burlington House illustrates the contribution to Greek studies made by the British School of Archaeology at Athens and by such other enterprises as that of Sir Arthur Evans in Crete. Sir Arthur, of course, is famous for his great work in excavating the Palace at Knossos and revealing the Minoan civilisation. Elsewhere we give an illustrated article on the jubilee of the British School of Archaeology and its work since its foundation.



A SURREY LINK WITH BRITISH COLUMBIA: MR. G. MCGEER, MAYOR OF VANCOUVER, LAYING A WREATH ON THE GRAVE OF CAPTAIN VANCOUVER AT PETERSHAM.

The Mayor of Vancouver, Mr. G. McGeer, attended a civic service in the parish church at Petersham, Richmond, on October 11. Afterwards he and the Mayor of Richmond laid wreaths on the grave of Captain George Vancouver, the navigator who discovered the island named after him. It will be recalled that when the Lord Mayor of London paid his recent visit to Vancouver he presented a painting of this grave to the Canadian city.

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FIFTY YEARS OF BRITISH ARCHÆOLOGY IN GREECE.

THE JUBILEE OF THE BRITISH SCHOOL AT ATHENS,
FOUNDED WITH THE AID OF KING EDWARD VII.:
"A SPLENDID RECORD OF SCIENTIFIC WORK."

By A. J. B. WACE, F. S. A., Laurence Professor of Classical Archaeology at Cambridge: Director of the British School of Archaeology at Athens, 1914-1923. (See Illustrations on three succeeding pages.)

H.R.H. the Duke of Kent arranged to open at the Royal Academy, on Oct. 13, an Exhibition of Discoveries in Greece and Crete which has been arranged by the British School of Archaeology at Athens to celebrate its Jubilee and to illustrate its work. In 1883 a strong plea by Professor Sir Richard Jebb attracted the attention of the Prince of Wales, afterwards King Edward VII., who summoned a meeting at Marlborough House and so brought about the foundation of the School in Athens in 1886. In its early years the School, though hampered by limited resources, proved that it was capable of important scientific work. It took part in excavations in Cyprus and then excavated for some years at the Arcadian city of Megalopolis, where the theatre was cleared and also the Thersileion, the great assembly hall of the Arcadian League. At last, in 1895, after a steadily increasing record of valuable work, the School's services met with proper recognition. The Prince of Wales again summoned a meeting at Marlborough House, which resulted in many donations and new annual subscriptions, and at the same time the Treasury first consented to make an annual grant of £500. Thus encouraged, the School was able to extend its work, and since then, except during the war, has conducted many fruitful excavations and has trained a constantly rising number of students, many of whom now hold high positions in universities and elsewhere.

It is impossible to do justice to the many aspects of the School's work, but two fields may be selected where it has particularly distinguished itself. First it has played a leading part in the revelation of the great prehistoric civilisation of Greece in the Bronze Age, which is bound up with the traditions of Mycenæ and Knossos. In Crete British scholars were foremost, notably Sir Arthur Evans, who has always worked in close association with the School. Then by its own excavations in the Dictæan Cave, the fabled birthplace of Zeus, and on town sites at Palaikastro and Zakro, in Eastern Crete, and in the Kamares Cave on Mount Ida, the School has contributed not a little towards our present knowledge of the brilliant Minoan culture. The three last sites all yielded fine painted vases (Figs. 22 and 24), and the Dictæan Cave a wonderful series of votive bronzes, statuettes, knives, pins, and double axes. In the islands, at Phylakopi in Melos, the centre of the prehistoric obsidian trade, the School explored a fortified town where the successive strata display the history of the archipelago from the beginning to the close of the Bronze Age. The finds there—painted vases (Figs. 17 and 18), wall paintings (Fig. 1), and a bronze statuette—illustrate not only the local culture, but its relations with Crete and with the mainland of Greece. In Ithaca the recent excavations have similarly illuminated the early civilisation of the Ionian Islands. In Thessaly and Macedonia students of the British school have excavated several sites, and most of our knowledge of the earliest history of these regions is due to their work, which has been amplified by travel and exploration. The striking painted neolithic pottery of Thessaly and the contacts between Macedonia and adjoining regions, especially the Danube basin, are vitally important for the ethnology of Greece. In Lesbos the excavation of a prehistoric site has thrown further light on Troy and its relations with the West. Last but not least the re-excavation of Mycenæ (Fig. 23), by the British School has added over a thousand years to its history, for it has been shown to have been first inhabited at the dawn of the Bronze Age about 2800 B.C. Its rise to greatness begins with the Middle Bronze Age, 2000-1600 B.C., when the first branch of the Greek-speaking people entered Hellas, and by the beginning of the Late Bronze Age, 1600-1100 B.C., it was the centre of a powerful State ruled by wealthy kings. They were buried in the famous Royal Shaft Graves

found by Schliemann. At the close of this age it was the capital of the Atreidai, who lived in the palace on the summit of the citadel, which the School investigated and surveyed. Both chamber tombs, with long series of family interments, and the famous beehive tombs, one of the largest of which, the Tomb of Aegisthus, was excavated, were scientifically explored and planned. Many fine painted vases were found, as well as engraved gems, ivories, bronzes, and other works of art, and a new idea of Mycenaean architecture was obtained.

The other field where the British School has won distinction is the period of Greek archaic art, roughly from the ninth century B.C. to the great Persian War. At Sparta three famous sanctuaries were identified, that of Artemis

of the finest early Greek bronze statuettes (Fig. 9) at the shrine of Helen. At the Orthia sanctuary a great number of terra-cotta masks (Figs. 14-16) had been dedicated. These, which fall into several well-defined types, are apparently votive copies of the actual masks used in ritual dances in honour of the goddess. The profusion of offerings at these shrines is best illustrated by the discovery at the Orthia sanctuary of over 100,000 small votives in lead, representing many types, but notably imitation jewellery, the winged goddess Orthia, and warriors (Fig. 7).

Similarly the latest excavations of the School at the shrine of Hera at Perachora, on a promontory opposite Corinth, have illuminated the archaic art and trade of Corinth. There innumerable vase fragments of the finest Corinthian and other styles were found, painted architectural terra-cottas, for which Corinth, like Laconia, was noted; carved ivories, bronze statuettes and vessels; and lastly a great number of scarabs and statuettes of Egyptian and Phoenician faience, and a Persian bronze from Luristan, indicating the commerce of Corinth with the Orient. Of the bronzes, one of Herakles is a miniature masterpiece, and animals such as birds (Fig. 20) and lions (Fig. 19) are splendidly modelled. Important for the development of Greek architecture is a terra-cotta model of a primitive thatched temple, which, like a stone model found by the School at Sparta (Fig. 2), has one end curved. These both strengthen the evidence which has been gradually accumulating that an apsidal plan was a common one for early Greek temples and is probably descended from the house plans of the Middle Bronze Age, which was the period when the first Greeks seem to have entered Hellas. At Rhitsona, in Boeotia, a rich archaic cemetery has been explored, and the great quantity of vases found has shown the trade relations between Corinth and Boeotia and admirably illustrated the general average of decorative art in Greece in daily use in bourgeois households.

These are, of course, not the only sites nor the only periods of Greek culture which the School has studied. All Greece of all periods is its province. Students of the School, by exploration in many parts, Laconia, Crete, Aetolia, Epirus, Thessaly, and Macedonia, have added much to the general knowledge of classical Greek topography. Great numbers of important inscriptions have been found and published by the School. Such are the texts from Præsos, in Crete, in Greek characters but in a non-Greek language; Spartan inscriptions of boys' contests at the sanctuary of Orthia (Fig. 11), others relating to the games in memory of Leonidas, and others dealing with the competition between Spartan teams of ball-players. At the request of the Greek authorities, members of the School compiled catalogues of the Sparta Museum and of the Acropolis Museum in Athens, to the latter of which a fine photographic catalogue has just been added. The modern Greek dialects, folk-lore, Byzantine churches, Frankish castles, the embroideries of the islands, and the Italian monuments of the archipelago are among the subjects which students have made their own.

With this splendid record of fifty years of scientific work the School still lacks sufficient financial support. It has good premises in Athens, with a well-equipped library and quarters for its students, but these need enlargement and repair, and the rising cost of books makes the upkeep of the library a serious matter. In Crete it owns, through the generosity of Sir Arthur Evans, the site of the Palace of Minos at Knossos and the villa adjoining, where there is accommodation for students and a small library. This, too, though a welcome addition to the School's equipment, is another drain on its slender income. It is to be hoped, therefore, that the School will now, on the occasion of its Jubilee, receive from the nation fresh and generous support to enable it to continue its splendid work. It not

only enlarges the bounds of knowledge and trains students, many of whom have risen to eminence as scholars, but is an important international link first and foremost with Greece, whose warm traditional friendship for Britain survives all political vicissitudes, and with the brotherhood of foreign scholars from America, Austria, France, Germany, Italy, and other countries in Athens. There all nations enjoy the generous hospitality of Greece and engage in friendly rivalry in their devotion to the genius of ancient Hellas.



FIG. 1. GREEK PAINTING OF 3500 YEARS AGO, FROM PHYLAKOPI, IN THE ISLAND OF MELOS, THE CENTRE OF THE PREHISTORIC OBSIDIAN TRADE: A FRESCO OF FLYING-FISH, PROBABLY DATING FROM THE SEVENTEENTH CENTURY B.C.

Orthia, at whose altar the Spartan boys underwent the ordeal of scourging; that of Athena Chalcioecus, where Pausanias, the victor of Plataea, starved to death; and that of Helen and Menelaus (Fig. 5), which stands on the site of a prehistoric township. Excavation of these yielded an enormous number of painted vases, terra-cotta figurines, carved ivories, and bronzes (Fig. 6), which have for the first time set Spartan art in its true perspective. Sparta appears to have been developing an active and individual



FIG. 2. EVIDENCE THAT EARLY GREEK TEMPLES WERE DESCENDED FROM BRONZE AGE HOUSE PLANS: A MODEL, IN SOFT LIMESTONE, OF THE ENTABLATURE AND ROOF OF AN ARCHAIC GREEK TEMPLE, THE BACK OF WHICH WAS CURVED, DISCOVERED IN THE SHRINE OF ARTEMIS ORTHIA AT SPARTA. (ABOUT 600 B.C.)

art of her own, on the same lines as other Greek States, till the rigid military system she adopted turned her ideals in a different direction. To Sparta, as a result of the British researches, the painted vases once erroneously called Cyrenaic are now to be attributed. The carved ivories, which begin at a remarkably early date, are conspicuous for purity of design and delicacy of execution (Figs. 3 and 4). A vigorous marble statue of a warrior (Fig. 10) was found at the Chalcioecus sanctuary, and one

THE ARCHAIC ART OF SPARTA NOT YET SPOILT BY LATER MILITARISM : REVELATIONS DUE TO RESEARCH BY THE BRITISH SCHOOL AT ATHENS.

PHOTOGRAPHS BY THE BRITISH SCHOOL OF ARCHAEOLOGY AT ATHENS. (SEE ARTICLE ON THE PRECEDING PAGE.)



FIG. 3. A DIVINITY AT WHOSE ALTAR SPARTAN BOYS WERE SCOURGED: THE WINGED GODDESS ORTHIA ON AN IVORY BROOCH FROM HER SHRINE AT SPARTA.



FIG. 4. A SPARTAN (AND PERHAPS PREJUDICED) REPRESENTATION OF THE TROJAN PRINCE WHO CARRIED OFF HELEN, WIFE OF MENELAUS, KING OF SPARTA: AN IVORY CARVING OF THE JUDGMENT OF PARIS FOUND AT THE SHRINE OF ARTEMIS ORTHIA. (SEVENTH CENTURY B.C.)



FIG. 5. THE SHRINE OF HELEN AND MENELAUS, A FAMOUS SANCTUARY AT SPARTA, IDENTIFIED BY THE BRITISH SCHOOL: A VIEW FROM THE EAST, SHOWING MT. TAYGETUS, THE EUROTAS VALLEY, AND THE PLAIN.



FIG. 6. SPARTAN BRONZE VOTIVE OFFERINGS FROM THE SHRINE OF HELEN AND MENELAUS, INCLUDING BULL-HEAD PENDANTS, A LION BROOCH, DOUBLE AXES, AND OBLONG DICE. (LATER 7TH CENTURY B.C.)

IN Mr. Wace's article on the previous page, surveying, at its Jubilee, the work of the British School at Athens, stress is laid on archaic Spartan art. British research identified there three sanctuaries — those of Artemis Orthia, Athena Chalcioecus, and Helen and Menelaus, and excavation set Spartan art in its true perspective for the first time. "Sparta [we read] appears to have been developing an active and individual art of her own, on the same lines as other Greek states, till the rigid military system she adopted turned her ideals in a different direction." Typical examples of early Spartan art discovered are shown on this and the opposite page.



FIG. 7. SOLDIERS OF THE MOST MARTIAL ANCIENT GREEK STATE REPRESENTED IN ITS OWN ART: SPARTAN WARRIORS, AND OTHER LEAD FIGURINES. (SEVENTH CENTURY B.C.)

ART AT SPARTA, WHERE PRIZES FOR BOY MUSICIANS CONSISTED OF IRON SICKLES:

EXAMPLES FROM THE 8TH TO 3RD CENTURY B.C.—BRITISH DISCOVERIES.



FIG. 8. DISCOVERED AT THE SHRINE OF ATHENA CHALCIECUS, WHERE PAUSANIAS, THE VICTOR OF PLATEA, WAS STARVED TO DEATH AFTER HIS TREASON: A PAINTED TERRA-COTTA HEAD. (EIGHTH CENTURY B.C.)



FIG. 9. "WAS THIS THE FACE THAT LAUNCHED A THOUSAND SHIPS?" A BRONZE STATUETTE, POSSIBLY OF HELEN, FROM THE SHRINE OF HELEN AND MENELAUS. (c. 700 B.C.)



FIG. 10. A WARRIOR IN A CRESTED HELMET: A MARBLE STATUE FROM THE SHRINE OF ATHENA CHALCIECUS (EARLY FIFTH CENTURY B.C.)

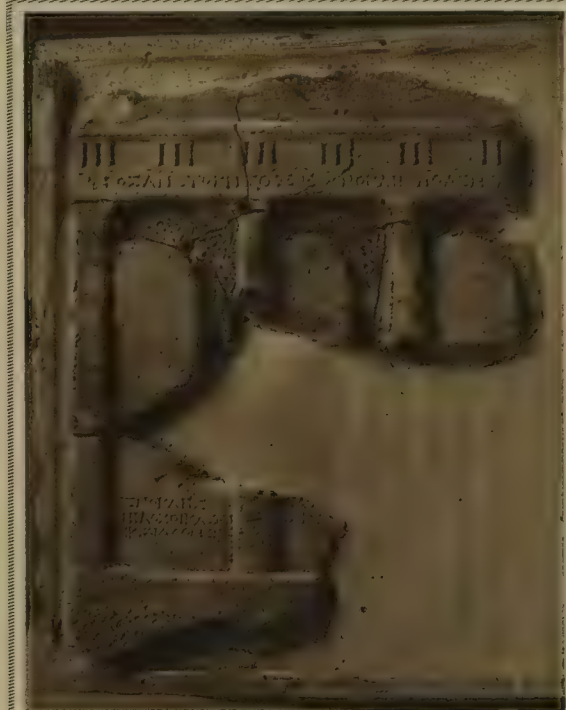


FIG. 11. SHOWING PLACES FOR THREE IRON SICKLES (BOYS' MUSIC PRIZES), PROVING THAT XENOKLES WON THRICE: A SLAB, WITH HIS DEDICATION.

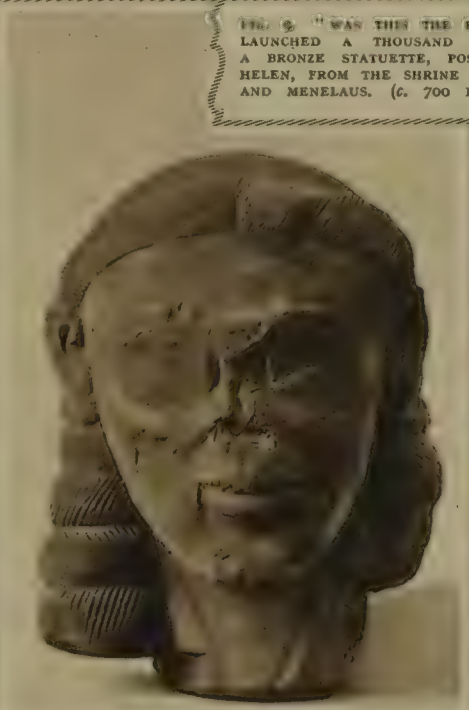
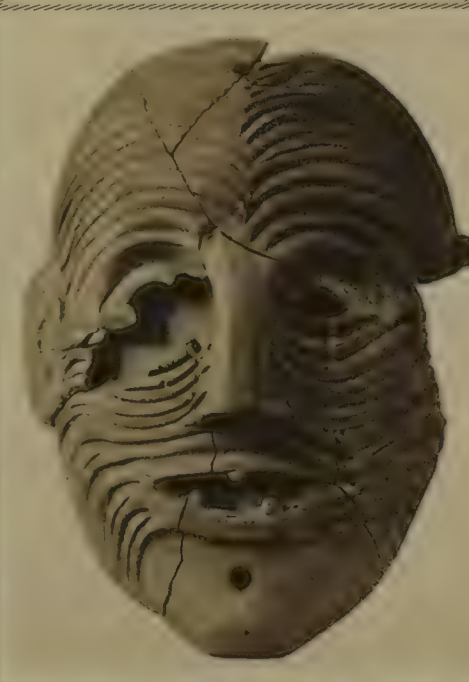


FIG. 12. FOUND IN THE TEMPLE OF ARTEMIS ORTHIA: A TERRA-COTTA HEAD OF AN INTERESTING TYPE, WITH HAIR DRESSED IN THICK LATERAL PLAITS. (SIXTH CENTURY B.C.)



FIG. 13. A SPHINX IN SOFT LIMESTONE, WITH PLEASANTLY HUMOROUS FACE AND DULY ENIGMATIC EXPRESSION: A FIGURE FROM ORTHIA'S SHRINE. (c. 600 B.C.)



FIGS. 14, 15, AND 16. THREE EXAMPLES FROM A GREAT NUMBER OF TERRA-COTTA MASKS, WHICH FALL INTO SEVERAL WELL-DEFINED TYPES, DEDICATED AT THE SHRINE OF ARTEMIS ORTHIA IN SPARTA: APPARENTLY VOTIVE COPIES OF ACTUAL MASKS WHICH WERE USED IN RITUAL DANCES IN HONOUR OF THE GODDESS—THE CORRUGATED WRINKLES OF THE FIRST TWO CONTRASTING STRONGLY WITH THE COMIC SATYR-LIKE FACE ON THE RIGHT, WHICH, UNLIKE THE OTHERS, HAS THE EYES FILLED IN.

Pausanias (mentioned under Fig. 8) was a nephew of Leonidas, of Thermopylae fame. In 479 B.C. Pausanias, as commander of the allied Greeks, defeated the Persians at the great battle of Plataea. Afterwards he recaptured Byzantium. Dazzled with success, he then aimed at becoming tyrant of all Greece, and

intrigued with the Persian King, who promised him aid and his daughter in marriage. In 470 B.C., his treachery was discovered, and he took refuge in the temple of Athena. It was thereupon closed. Lest his corpse should pollute it, he was brought out when at the point of death, and died outside.

DISCOVERIES IN VARIOUS PARTS OF GREECE
BY THE BRITISH SCHOOL AT ATHENS.

FROM MELOS, CRETE, AND PERACHORA :
BRONZES, IVORY SEALS ; PAINTED VASES.



FIG. 17. FROM PHYLAKOPI, IN MELOS: AN EXAMPLE OF GREEK VASE-PAINTING 3500 YEARS AGO, WITH A CROCUS DESIGN. (SEVENTEENTH CENTURY B.C.)



FIG. 18. ANOTHER PIECE FROM PHYLAKOPI, THE PREHISTORIC OBSIDIAN TRADE CENTRE: A PAINTED LAMP-STAND REPRESENTING ISLAND FISHERMEN. (SEVENTEENTH CENTURY B.C.)



FIG. 19. FROM THE SHRINE OF HERA LIMENIA AT PERACHORA: A FINE PROTO-CORINTHIAN BRONZE LION—PART OF A TRIPOD. (SEVENTH CENTURY B.C.)



FIG. 20. ALSO FROM HERA'S SHRINE AT PERACHORA: ANOTHER FINE PROTO-CORINTHIAN BRONZE—A DOVE FROM A TRIPOD. (SEVENTH CENTURY B.C.)



FIG. 21. FROM THE SAME SHRINE AT PERACHORA: IMPRESSIONS OF IVORY SEALS TYPICAL OF CORINTHIAN ARCHAIC ART. (SEVENTH CENTURY B.C.)



FIG. 22. FROM PALAIKASTRO, IN EASTERN CRETE: A PAINTED RITUAL VASE TYPICAL OF MINOAN CULTURE. (FIFTEENTH CENTURY B.C.)



FIG. 23. THE LION GATE AT MYCENÆ, A FAMOUS SITE RE-EXCAVATED BY THE BRITISH SCHOOL, WITH RESULTS THAT GAVE A NEW IDEA OF MYCENÆAN ARCHITECTURE.



FIG. 24. FROM PALAIKASTRO: A MINOAN RITUAL VASE, THE DESIGN INCLUDING SHELLS AND DOUBLE-AXES. (FIFTEENTH CENTURY B.C.)

The above photographs indicate the importance of the archaeological research accomplished in Greece by the British School at Athens during the past fifty years, as recorded by Mr. Wace, in his article on page 689, on the occasion of its Jubilee. The exhibition representing the School's work, to which he refers, will

remain open at the Royal Academy until November 14 next. Four rooms at Burlington House are devoted respectively to pre-Hellenic, Hellenic, and Byzantine antiquity, and to the discoveries at Perachora and elsewhere. A special exhibit illustrates Minoan culture as revealed at Knossos, in Crete.

PHOTOGRAPHS BY THE BRITISH SCHOOL OF ARCHAEOLOGY AT ATHENS. (SEE ARTICLE ON PAGE 689.)

A young country with an ANCIENT HISTORY ...

*J*udged by European standards, the South Africa of to-day is a very young country—none the less it has a history that stretches far back into the dusty attics of time.

Many of the Native customs still practised throughout the Union are older even than European civilisation, and there are traces of tribes and rites and rituals so ancient that their origin is beyond the knowledge of man.

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Kaaimans River Falls, the Wilderness, near George, Cape Province



The Drosdy Arch at Grahamstown, built by Piet Retief, the renowned leader of the Voortrekkers (Pioneers). In the distance is the Cathedral of St. Michael and St. George, the original building being the oldest Anglican Church in South Africa

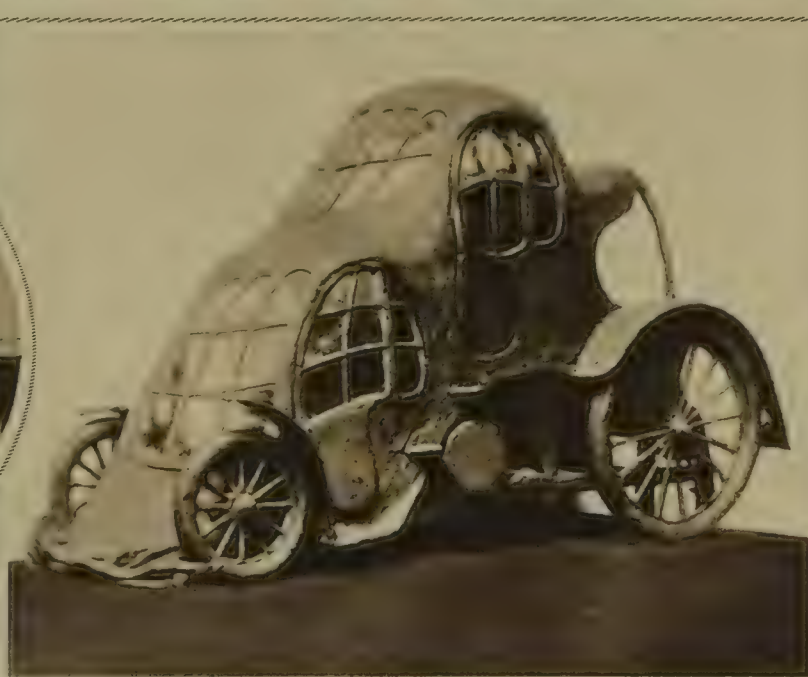


SOUTH AFRICA

ANCESTORS OF THE MODERN CAR: MEMORIES EVOKED BY THE MOTOR SHOW.



THE TRAILER CARAVAN IDEA AS INITIATED FORTY YEARS AGO: A STEAM TRACTOR TOWING A CARRIAGE ATTACHED TO IT, EXHIBITED AT THE FIRST GREAT MOTOR RALLY IN FRANCE—PARIS-ROUEN—IN 1894.



THE STREAMLINE EFFECT IN AN EARLY MANIFESTATION: A VEHICLE CALLED THE "CATAPULT" SHOWN BY M. PIERRE SELMERSHEIM AT A FRENCH MEETING IN 1897, ORGANISED TO "GIVE ÆSTHETIC FORM TO HORSELESS CARRIAGES."

THIS year's Motor Show at Olympia, the opening date of which was October 15, lends interest to early types of mechanical road traction. Tracing the history of wheeled vehicles, a French writer, M. Robert de Beauplan, says: "The dream of the 'horseless carriage' (at least for war) had haunted man's brain since Roman antiquity and mediæval times. . . . Towards the middle of the eighteenth century the first steam carriage was built by the French military engineer, Cugnot. Then England headed the movement, and between 1825 and 1840 steam carriages had a great vogue. . . . In 1860, the Frenchman Lenoir built the first vehicle driven by an internal combustion engine, an invention made practical in 1885 by the German, Daimler. Others, including Levassor, continued the work. In 1894 took place the first great car rally—Paris—Rouen. In 1903 the petrol engine definitely ousted the steam engine and electric motor. In 1910 the motor-car reached its modern formula. All subsequent developments have been but steps towards perfection."



IN THE STEAM PERIOD OF ROAD TRACTION, FIRST USED IN THE EIGHTEENTH CENTURY, AND HIGHLY DEVELOPED IN ENGLAND AFTER 1825: A STEAM-DRIVEN PASSENGER VEHICLE BUILT IN ENGLAND ABOUT 1862.



A FAMOUS FRENCH PIONEER OF THE PETROL-DRIVEN VEHICLE: M. EMILE LEVASSOR, FOLLOWED BY HIS WIFE, LEADING HIS FLEET OF CARS (WITH "COW-TAIL" STEERING HANDLES) FOR A SUNDAY DRIVE IN 1892, THREE YEARS BEFORE PNEUMATIC TYRES APPEARED.



THE INFLUENCE OF THE "HANSOM" ON BYGONE CAR DESIGN: AN ORNATE FRENCH TYPE OF ELECTRIC CAB IN THE "MODERN STYLE" PERIOD.

"It's no puzzle to me"

—said Johnnie Walker

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JOHNNIE WALKER

BORN 1820 —STILL GOING STRONG



FINANCE AND INVESTMENT.

BY HARTLEY WITHERS.

PEERING THROUGH THE MIST.

IT was lately remarked by Mr. Ropner, the American Secretary of Commerce, that "we have not entered a temporary but a long-term upward swing," and that "we are approaching one of the greatest eras in American history." Such positive assertions about the future course of business are more characteristic of American than of British politics; and some allowance must be made for the optimism of a member of Mr. Roosevelt's Government, anxious to show how much the New Deal has done to lay the foundations of a great and lasting revival. It seems, however, to be generally agreed that the people of the United States, even those sections most hostile to the present administration, have made up their minds that the re-election of Mr. Roosevelt need not be followed by the reaction which was until lately insisted on by Republican stalwarts as certain to be its sequel. The New York correspondent of *The Times*, in the message in which Mr. Ropner's prophecy was quoted, went on to say that whatever may happen in the November elections, "further wide departures from the traditional economic and financial methods of the nation are improbable, and there may even be a real approach to balancing the Federal Budget, though only an approach"; and he went on to enumerate a string of evidences of expanding industrial activity all over the country. As I have often pointed out, this American revival is of first-rate importance to us and to the rest of the world, owing to the commanding position of the United States as consumer of about one-half of most of the chief articles of commerce. Our recovery and that of the sterling area—now, thanks to devaluations, possibly about to be reinforced by most of Europe—can continue on its own momentum; but it will be greatly strengthened, and much more likely to be prolonged, if Mr. Ropner is right about the future of his country.

MR. CHAMBERLAIN'S CHEERFULNESS.

From our Chancellor of the Exchequer, of course, no such confident prediction concerning our future progress was to be expected; but at the recent bankers' dinner he surprised the City by a departure from his usual extreme caution. He even made a humorous allusion to those who love to appear in

the rôle of skeletons at the feast, and observed that our skeletons, unable to deny the fact of recovery, are now discovering that it is largely due to temporal and ephemeral causes—the boom in house-building and the Government's rearmament programme. Believing that the effect of the boom in house-building on general recovery had been much exaggerated, he said that he had made investigations and found that the increase in employment since 1932 in the whole building trade and the ancillary trades cannot be put much higher than 350,000. Since this is less than a quarter of the total increase in employment in all industries, Mr. Chamberlain concluded that house-building alone, which, he said, "forms only a fraction of the whole building trade," cannot possibly have played a major part in the general recovery. It is to be hoped, however, that the authorities are not laying a flattering unction to their souls in this matter; for, besides that direct effect of house-building on the trades that it makes busy, we have to remember that the spreading effect of the increased purchasing power that it distributed must have affected most of the industries of the country. Having set the ball rolling, it is quite possible that its diminution, when it comes, may have no adverse effect; and we know that it is already being reinforced by the growing effect of the rearmament programme, which will stimulate trade for some years. After that, however, unless in the meantime foreign trade has revived—as to which more anon—it is likely enough that some other big scheme of reconstruction may be necessary to keep industry fully active. In view of the many things that need to be done, there should be no lack of channels into which the nation's energies can be profitably directed, if they show signs of needing direction.

WORLD TRADE REVIVAL?

As to foreign trade, Mr. Chamberlain was again hopeful. He said, very truly, that the causes of its diminution are not within the control of the Government of this country, although they are not altogether excluded from its influence. Some of our foreign critics, however, consider that our conversion to Protection, and the consequent partial closing of what was once the biggest and freest market in the world, did more than anything else to hamper international commerce. To which we can very well reply that we had no choice, when all other nations were keeping out our goods and using Britain as a dumping-ground.

Four causes, Mr. Chamberlain went on, have seemed to him to be largely responsible for the lifelessness of foreign trade—low prices of primary commodities; the establishment of quotas, excessive tariffs, and exchange control; the want of a common international standard; and the drying-up of international lending.

THE FOUR CAUSES OF TRADE SLACKNESS.

Only one of these causes has so far been definitely removed—namely, the low prices of general commodities, which, partly owing to the intervention of Nature with bad harvests in North America, have risen in a manner highly beneficial to many countries in which British investors are especially interested, particularly Australasia, India, Canada, and Argentina; while it may, incidentally, be mentioned that the present value of gold has showered wealth upon South Africa. Here we have something definite and very hopeful to go on. The increased purchasing power conferred on these countries should have a stimulating effect on our industries, enabling them, through a larger turnover, to mitigate the effect of rising costs, as long as they are not obliged, by official demands in connection with the rearmament programme, to give too much attention to domestic orders. This is a danger which both the Government and industry will have to watch carefully; for it will be disastrous if, in order to hustle the defence programme, we allow competitors to seize the opportunities of better foreign trade now offered by the improved buying power of our former customers.

TRADE BARRIERS.

As to cause number two, quotas, excessive tariffs, and exchange controls, we have to wait and see how much relaxation of these evils will really happen. Already the lately devaluing Powers, led by France, have done something towards the abolition of quotas, being impelled to this course by the wholesome fear of a rise in internal prices. How far these measures will prevail against the restriction on imports that devaluation implies remains to be seen, though Sir Robert Kindersley, in a speech at Southport, has told us that in his opinion the happenings of the past few weeks are "a prologue to a gradual but ultimately immense expansion of world trade," and a "period of world prosperity which will surprise the most optimistic." Let us hope that he is right, and, as I need hardly say, his authority as a director of the Bank of England, partner in a great international

(Continued overleaf.)

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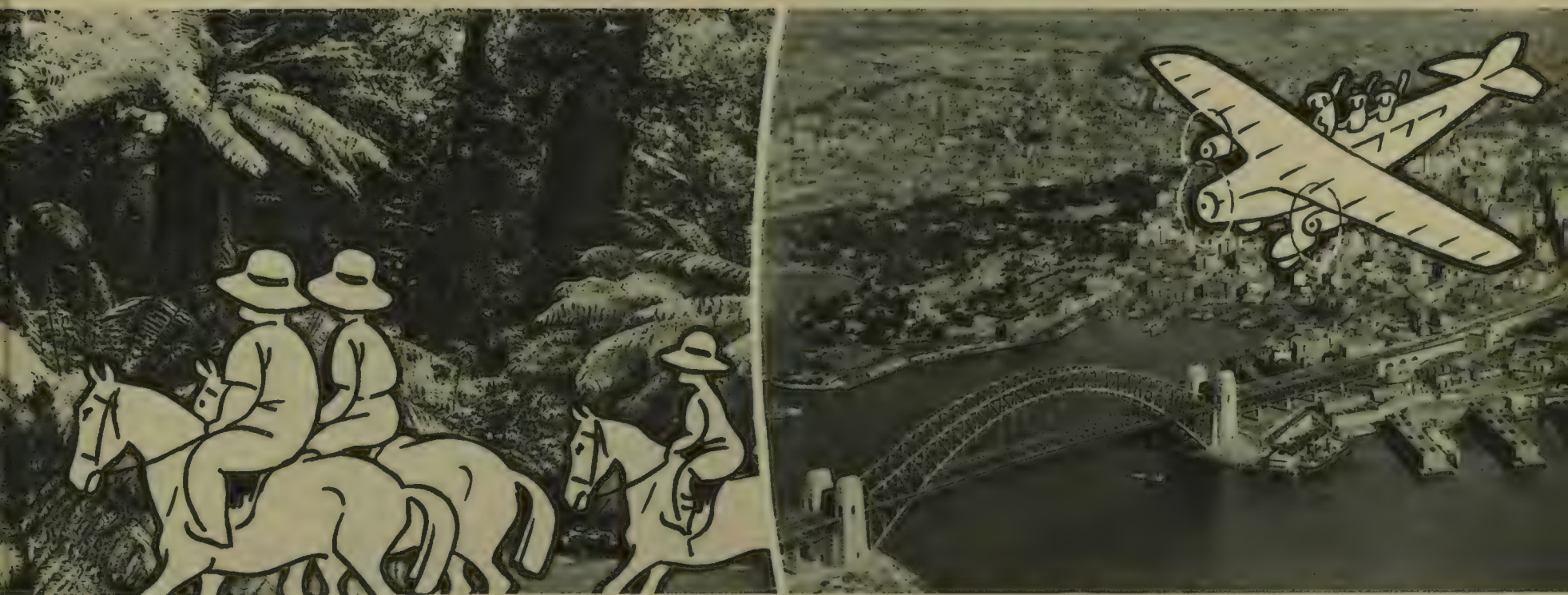
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(Continued.)

finance house, and President of the National Savings Committee is undoubted. Exchange control ought also to be relaxed in some cases, but there is still a good deal of nervousness about the course of exchange rates, and real freedom in this respect is hardly to be expected until the international monetary standard, the lack of which has been one of the causes of depression, has shown signs of being restored. As to "excessive tariffs," no nation is likely to acknowledge that its tariffs are excessive, and Mr. Chamberlain stated that the Government has no intention of making any change with regard to the "very moderate" protection that it has established; and already several industries have been demanding higher tariffs to protect them from keener competition from France and other countries. These considerations encourage confidence on the part of real investors who distribute their risks widely—which the Unit Trusts enable them to do so comfortably—but they are not in favour of rampant speculation, which is fortunately held in check by the alarms periodically inflicted by foreign politics. With regard to international lending, its revival on a serious scale is hardly possible while so few of the countries that might like to borrow can show a record of solvency and honesty likely to tempt investors to lend to them.

"A SCULPTOR'S ODYSSEY."

(Continued from page 670.)

The fruit of the grand and strenuous tour was no less than forty-eight boxes of materials and plaster casts, which had to be transported from the ends of the earth, and often from the depths of the jungle—and which arrived in Paris with the loss of only one plaster finger! Altogether, Miss Hoffman made 101 life-size bronze figures and heads, which now stand in the "Hall of Mankind" in the Field Museum. They form a quite unparalleled feat of the sculptor's art, and the reader of this volume will be able to see for himself that they combine high artistic merit with great anthropological interest. Sir Arthur Keith, by whom Miss Hoffman was instructed in technical ethnology before setting out on her tour, has written of this collection: "We professional anthropologists can never hope to obtain by mere measurements the accuracy of racial portraiture which comes by instinct to the true artist. Malvina Hoffman is a great sculptor who lavishes her art in the service of anthropology." When the visitor to Chicago has exhausted the somewhat transient attractions of Michigan Avenue, has declined (if he is wise) to visit the stockyards, and has looked in vain for warring factions of gangsters, a visit to the Hall of Mankind will cause him to feel that his stay in Chicago was, after all, worth while.

Miss Hoffman has not been concerned only with primitives. She has seen much, and writes with animation, of personages so diverse as Anna Pavlova, Paderewski, Rhabindranath Tagore, Henri de Monfreid, and the Maharajas of whom she made portraits in London at the time of the Round-Table Conference. (There is a most entertaining account of an interview with the Maharaja of Patiala.) One character in the book deserves a special word. We offer our respectful congratulations to the male model whose perfect form has been so often photographed that he lives comfortably on the proceeds. He is known to his intimates as "God's Gift to Women." He certainly makes a most impressive Nordic Man in marble.—C. K. A.

THE PLAYHOUSES.

"CHARLES THE KING," AT THE LYRIC.

THE trouble about historical plays is that most of us have already made up our minds concerning the principal characters, and do not always agree with the author's conception. However, Mr. Barry Jones's Charles I. is a human and likeable figure, much more concerned over the bathing of his children than in sending his enemies to the scaffold. The play is told in thirteen scenes, and, thanks to the ingenious and artistic settings, there is little delay in the presentation of them. The first scene shows Cromwell protesting against the Archbishop of Canterbury forcing his way into a village church, but after that the character of the Protector is subordinated to that of John Pym, until the final scenes, when Cromwell again holds the stage. The character has been drawn with no kindly hand, Cromwell being shown as a blustering bully, regarding with approval the cutting out of a woman's tongue for crying "God Save the King!" The trial scene was unconvincing, and the seating of the Regicides in the orchestral pit, instead of on the stage, is not an innovation to be commended. Their jury-box seemed inconveniently overcrowded and the actors had the air of quarrelling after a long and tiring music rehearsal. One of the most effective scenes is the execution of the Earl of Strafford, shown by the simple device of having a fainting prelate held to the bars of a window to wave a farewell hand to the unseen figure passing below.

"GOING PLACES—," AT THE SAVOY.

Mr. Clifford Whitley's first musical comedy is a tuneful, lively affair, and has the additional merit of introducing a very talented American actress to the West End stage. Miss June Knight has not only shapeliness and looks, but has a fine voice and a great

sense of humour. Her singing of "How Do You Like Your Music?" was the hit of the evening. In this she sang in every style, from jazz to opera, and later gave a display of acrobatic dancing that brought the house down. Mr. Arthur Riscoe had to fight against the handicap of a book more than usually devoid of wit. The plot concerns two students in Paris: one who should be studying music prefers to have a good time, "collecting material for his memoirs," as he puts it, and gets a friend to deputise for him. There is also a rich uncle (Mr. Robert Nainby) and a Russian singer (Miss Olga Baclanova). It is a trivial and unoriginal plot, but the authors take it so seriously that the last twenty minutes of the play are devoted to unravelling it. Cutting here would be an improvement, because the more briskly the curtain falls on a musical comedy the better. When unhampered by his authors, Mr. Riscoe can be very amusing. In a duet with Miss Knight, "Each Day at Breakfast," he mimes very cleverly and amusingly as a nurse, ship's steward, and doctor. On broader lines, his attempts to persuade his uncle that an hotel bedroom is really a ship's cabin on a stormy sea is amusing and occasioned much laughter. Miss Peggy Rawlings and Mr. Richard Dolman provide pleasantly a subsidiary love interest, and have an attractive number with the hardly credible title "There Aren't Enough Love-Songs." The music of Mr. Vivian Ellis is lively and tuneful, and his lyrics are so witty that one hopes next time he will take a hand in the writing of the "book."

"THE COUNTRY WIFE," AT THE OLD VIC.

This is the most ambitious production the Old Vic has yet staged. Never before has the Waterloo Road seen such charming settings and lovely dresses as those devised by Mr. Oliver Messel. That the entire production is to be shipped to New York after the run is, of course, the explanation. Miss Ruth Gordon, a famous American actress, but never before seen on the London stage, plays Mrs. Pinchwife and gives an ideal performance. Her accent is a little disconcerting at first, but one quickly forgets this and is willing to admire the art of the actress without reservation. The rôle of this silly goose of a wife is not an easy one to play, but Miss Ruth Gordon makes it very convincing. Miss Edith Evans makes a radiant figure of Lady Fidget, and there are other admirable performances by Miss Kate Cutler, Miss Iris Hoey, and Miss Eileen Peel. In brief, this is a production that should draw all London and, later, America.

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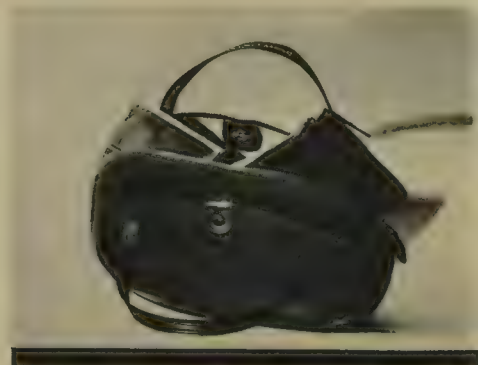
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Evening Wraps and Tunics.

Fashions in evening wraps and tunics have greatly changed, and as fabricating mediums lamé and brocade may be likened unto conquering heroes. A lovely evening wrap consists of gold and black brocade; at the back it is cut on the lines of a man's coat and terminates just below the knees. Below this springs a black velvet continuation—it cannot be described as a flounce as it is innocent of fullness; the shoulder portions of the sleeves are enormous puffs, cleverly stabbed or punched with splendidly artistic results. There are many gaily coloured lamé coats innocent of the velvet continuations. In striking contrast to these are the plain black velvet coats which are admirable foils to white fox and other furs. Each day tunics become more modish; they are carried out in lamé, velvet and crêpes. In many of them the Russian influence is plainly discernible. Puff and elbow sleeves are smart.



Tailored Suits and Wraps.

Something totally new in the domain of tailor-mades may be seen at Burberry's in the Haymarket, and that is exemplified by a suit of the classic character built of "pointed" cloth. The base suggests a faced cloth, the "points" being reminiscent of silver fox. It is available in various colours; sapphire-marine blue and white have no rivals to fear. To them must be given the credit of the models illustrated on this page. A checked plaid is used for the coat and skirt at the top on the left; note the clever manner in which the design is worked, and the attractive shape of the pockets. In the second picture it is seen in conjunction with a cape, which is so cut that it fits the shoulders perfectly. Naturally this outfit may be made in a variety of materials, patterns of which would gladly be sent on application. The coat at the base of the page on the left is made of a new material that really belongs to the tweed family, the revers being trimmed with fur. The other coat is likewise of tweed showing a small check design. The newest practical ideas in winter sports outfits and riding kit were recently shown at this firm's parade of fashion at the Carlton Hotel. These models also had their rôles to play, and there were suits carried out in "pointed" cloth.



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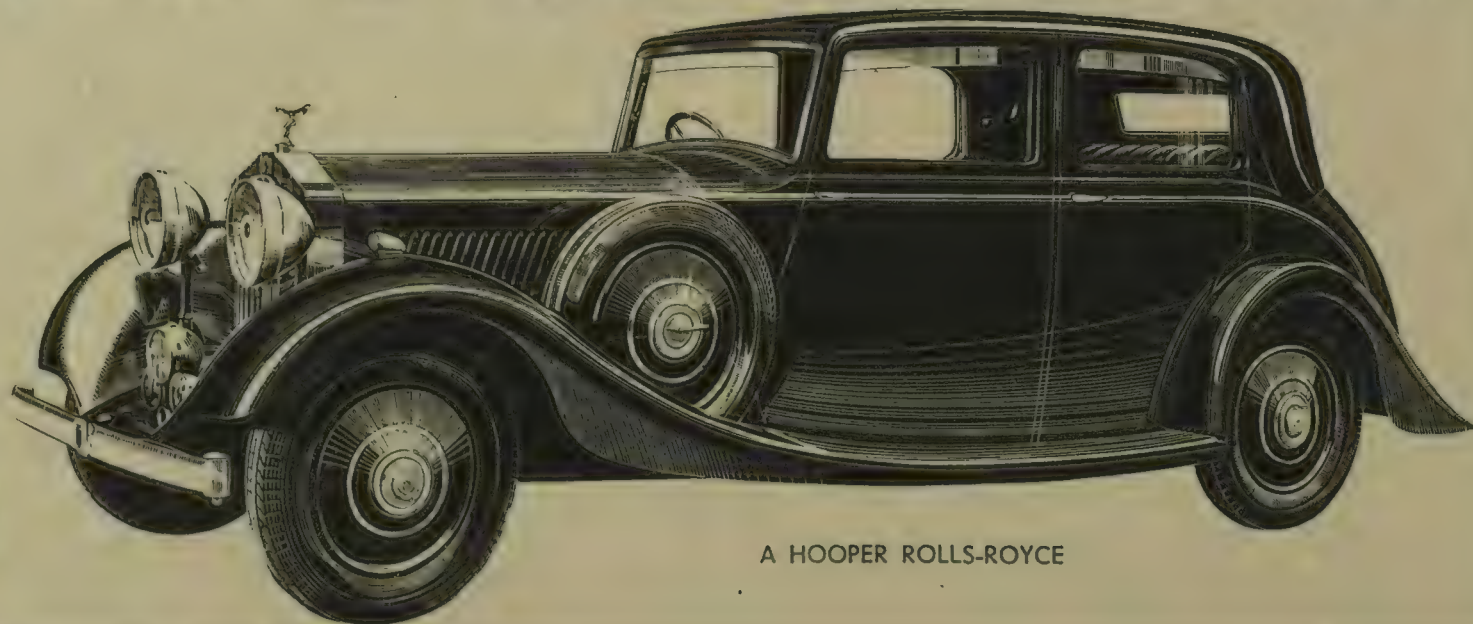
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THE OUTSTANDING EVENT IN THE MOTOR-CAR INDUSTRY:

THE 30TH INTERNATIONAL MOTOR
EXHIBITION AT OLYMPIA.

By H. THORNTON RUTTER, A.M.I.C.E., M.I.A.E.

THE thirtieth International Motor Exhibition organised by the Society of Motor Manufacturers and Traders, opened at Olympia on Oct. 15 and remains open until Oct. 24. Here the latest examples of private cars, luxurious coachwork, accessories, tyres, caravans, marine motors and motor-boats are being shown, as well as garage equipment. Thus this exhibition is complete as regards everything that appertains to motoring, whether for the private owner or for those engaged in the manufacture or sales of the vehicles. It also includes a large marine section that deals adequately, both in its exhibits and in its accessories, with the sport of motor-boating. There are fifty-four different manufacturers of motor-cars exhibiting this year at Olympia, of whom 31 are British and 23 are importers. These include a dozen from Canada and the United States of America, half a dozen French, three German and two Italian firms; so it is really an international exhibition.

This year the motor industry appears to be almost stationary as regards novelties. There are plenty of new exhibits, yet at the same time design generally is now so standardised that it takes quite an astute eye to differentiate in appearance between the various makers. This has been brought about largely by the use of pressed steel coachwork, false fronts for the

Aluminium heads, early adopted by Rolls-Royce, are now to be found on many of the new models, as a helping means to increase the power from cylinders of the same size and capacity. Practically every car staged at the present Olympia Show is claimed by its makers to be capable of attaining a speed of a mile a minute, however humble its stated nominal horsepower may be. In fact, speed—and especially maximum speed—has generally increased this year. So also has the size of most of the engines, as we find 8-h.p. motors now being fitted with a 10-h.p. engine and 12-h.p. power units. With



A MAGNIFICENT ROLLS-ROYCE, WITH COACHWORK BY HOOPER AND CO., WHOSE EQUIPMENT INCLUDES SUCH LUXURIES AS A COCKTAIL SET AND A LADIES' BEAUTY COMPANION: A CAR WHICH HAS BEEN CALLED A "100-M.P.H. DRAWING-ROOM."

This remarkable car is extremely roomy and comfortable. The colour-scheme is two pastel shades of grey, with two red lines on the moulding as relief. Canteens of cocktail sets are fitted with hidden electric switches. A radio set and heater are combined in one cabinet. There are, besides, an electric clock, and a revolving cigarette-box; while the wide folding central arm-rest contains a ladies' companion of beauty preparations and a mirror! The chassis is a Rolls-Royce "Phantom III."



A FAMOUS CAR PHOTOGRAPHED BESIDE A FAMOUS INN: AN M.G. TWO-LITRE, FOUR-DOOR SALOON AT THE "TROUT," NEAR OXFORD.

radiators, which are really stone-guards, a general abolition of the running-boards, and a sameness in the back panelling of curved tails of the coachwork. Actually, all the real improvements and alterations are in the "works"—i.e., the engine, gear-box, back axle, steering-gear and chassis frames. These are hidden from the view of the average onlooker, although several of the exhibitors do expose a highly polished show chassis in order to let the public see its working parts. But even when looking at these it is difficult to detect how they vary from last year's models. Actually, bearings have been strengthened where they have proved weak, an extra bearing has been put in where needed, compression ratios are higher, valve seatings have been improved by using harder steel inserts, chassis have been strengthened, and gear-boxes are now either semi-automatic or else so synchronised that gear-changing is no longer required to be a skilled performance.

Engines, besides having their compression ratios increased, have had their carburation looked after, so that there is a better and more even distribution of the gases feeding the cylinders, and better and more silent arrangements are provided for extracting them, when combusted, from the cylinders and exhausting them into the open air. As for the engine cylinders, there is no great change in the 1937 cars from those built for the 1936 season. There are one or two new "V-8" cylinder models, but practically, cars up to 12 h.p. are usually of four cylinders, and above that horsepower they have six.

Rolls-Royce still holds its proud position, not only of being the leading car of the motoring world, but in having its "V-12" cylinder engine unique to itself.

manufacturer realises that, and we find Tickford all-weather coachwork included in the current catalogue of most of the important British manufacturers.



A CAR FOR THE MAN OF MODERATE MEANS: A MORRIS "TEN" SALOON IN MOST PLEASANT SURROUNDINGS.

10-h.p. cars carry 11- or 12-h.p. power units. With the increased power unit, the coachbuilder has been allowed to give better accommodation to the users, so the 1937 cars have very roomy interiors, wider seats, better leg-room, and flatter floors in the rear compartment than their predecessors of 1936.

The carriage-work section of the exhibition has thirty-nine exhibitors, who display quite a large number of double-purpose carriages as well as the ordinary touring car, saloon, and luxurious limousine. Although practically ninety-nine out of every hundred cars are sold with closed coachwork, yet there is now a general tendency to buy vehicles that can be opened more widely than the usual sliding roof. Even the motor

As for the accessories, out of the 545 stands at Olympia these occupy well over four hundred stagings. They in themselves are a real exhibition, where motor-minded folk can find much to amuse and much to interest them, besides discovering new gadgets for their cars, motor-boats, and their own garages. This year, the sparking-plug has grown somewhat smaller and the 14-mm. plug is in greater evidence than the old 18-mm. sparking-plug. Consequently, we find these former in greater prominence on the stands devoted to electrical accessories.

In regard to tyres, fourteen stands in the gallery show how much improvement has been made in the wheel covers, which not only absorb the smaller irregularities of the road, but give their users a much greater mileage for the pennies they may cost. Sporting motorists will be interested to see the racing tyres exhibited on the Dunlop stand, and there are tyres used for hill-climbing competitions, as well as some of very low-pressure inflation to crawl over desert sands where otherwise movement would be impossible.

One hears a great deal nowadays of the delights of picnicking in caravans and using one's car as a sort of country house by attaching a trailer to it and proceeding to either the seaside or mountain glen to camp, and have a holiday away from home without undue cost in rent. There are eleven stands devoted to the exhibition of caravans and trailers. Some are quite large affairs; one might almost call them three-roomed houses; while others are practically shelter tents; but all are wonderfully equipped.

The marine section also is well worth a visit. Motor-boats are getting more popular each year. The truth is that the rivers, canals, or the sea are not quite so crowded as the highways of Great Britain, and so many British motorists use their cars merely

to convey them to their motor-cruiser, yacht, or dinghy. There is a real choice to be seen here at Olympia, from the Thornycroft cruiser to the Watermota dinghy, with speed-boats and other varieties on view at other stalls. These motor-boats, by-the-bye, are seen fitted with a great variety of engines, and we find single sleeve-valves, light Diesel and heavy oil engines, as well as petrol motors, all providing the power to various styles of craft.

ROUND THE STANDS.

The new 1½-litre M.G. is an attractive novelty on that maker's stand at Olympia. It has as its companions

[Continued overleaf.]

(Continued.)

on the staging the M.G. Midget series T, shown as a two-seater model finished in green, and the M.G. 2-litre saloons and open four-seater. The saloon, by the way, is finished in black with biscuit upholstery; while a folding hood foursome with Tickford body is shown finished in saxe blue and blue leather upholstery. The 1½-litre model has a four-cylinder 63.5-mm. bore with 102-mm. stroke engine, giving a total cubic capacity of 1292 c.c., rated at 10 h.p. It has overhead valves push-rod operated, water cooling controlled by a thermostat, Tecalemit oil filter, aluminium ribbed sump, Rotax coil ignition with automatic advance distributor, 14-mm. sparking plugs, and twin S.U. carburettors with an air cleaner. Luvax shock absorbers and Lockheed hydraulic brakes are fitted, as well as the Dunlop Rudge tyre of detachable wire wheels with 19 in. by 4.50 in. Dunlop tyres. The chassis has a track of 3 ft. 9 in. and a wheelbase of 7 ft. 10 in. Besides price revisions, there are several improvements made to the M.G. 2-litre cars. These will be much appreciated by drivers; as, for instance, the synchromesh gear-box which has taken the place of the "crash" type formerly fitted in the earlier cars; while a reverse stop has been incorporated. The four-seater saloon on the 2-litre M.G. is now listed at £389. A modified Tickford folding head on a foursome coupé (which now folds much flatter when in the open position) is provided, and it is listed at £398. The steering column is instantaneously adjustable for length.

Humber. Four separate chassis types again figure in the Humber 1937 programme. They are all well-known and well-established models, as their specifications are practically unchanged. As last year they were ahead of automobile practice, so to-day they are well in the forefront in their design. The Humber "Twelve" has been considerably reduced in price, though its quality remains unchanged. The six-cylinder models, the "Eighteen," the "Snipe," and the "Pullman," are provided with new and luxuriously comfortable coachwork. The result is that they are particularly good for long-distance journeys, as the "Evenkeel" front-wheel suspension and the rear springs, which adapt themselves to the load carried and to the character of the road itself, give rear-seated passengers freedom from bouncing and jolting, and enable them to travel as comfortably as those sitting in the front of the car. The four-cylinder Humber 12-h.p. saloon is now listed at £258 instead of the previous price of £285; while the "Vogue" model becomes £298 in place of £335. As this is really an excellent medium-powered car, with first-class coachwork, it should increase its market each year of its existence on account of its road-worthiness. Actually, the rating is 11.98 h.p. for its four-cylinder side-by-side valved engine of 1669 c.c. This has a three-bearing crankshaft, pump cooling, and a down-draught carburettor. A thermostat is fitted to the cooling system, the large volume of cold water in the radiator being cut off from circulation until the engine is warmed up, which is rapidly accomplished, thus saving any possible waste of petrol in this direction. As usual in all decent high-class cars such as Humbers, permanent jacks are fitted to

both front and rear axles. Thus not only does one get an excellent performance due to a smooth-running engine capable of producing high speeds without fuss, but the maintenance is made as easy as possible for the owner-driver. Both a saloon and a "Vogue" saloon are shown at Olympia on this



HOW THE MOTORIST PROFITS BY AUTUMN SUNSHINE: ONE OF THE NEW AUSTIN "SEVENS" IN THE DEPTHS OF THE COUNTRY.

Humber 12 h.p. While the engines of the six-cylinder Humber models are practically the same in their design, the rating of the "Snipe" and "Pullman" is 26.8 h.p., while that of the "Eighteen" is 17.9 h.p. All have aluminium alloy cylinder-heads, automatic ignition control, and exhaust-valve inserts of hardened steel, which give prolonged life to valves and seatings. A choice is also given to purchasers of either the four-speed synchromesh gear-box or the de Normanville safety gear, with its one-finger trigger change at a slight extra cost. A further notable feature is the powerful braking by vacuum servo. There are also displayed Sedancas and sports saloons, as well as six-light and four-light saloons on the "Snipe" chassis, the "Eighteen" having similar body styles to the "Snipe." Prices range from £975 for the "Pullman" Sedan de Ville Humber; the "Snipe" saloon is priced at £475 and the 18-h.p. at £445.

Hillman. Nine models representing the "Minx" and six-cylinder ranges of Hillman cars for 1937 appear on the Hillman Motor Company's stand. The "Minx" is now even more roomy in its coachwork than that which was provided last year, as can be seen from the aero blue touring car and the saloon de luxe

to stiffen the car, so that it has revolutionised all previous ideas of back-seat comfort. The "Sixteen" is actually rated at 16.9 h.p., while the "Hawk" has a 20.9-h.p. engine, the "Eighty" having the same power unit as the "Hawk." The "Eighty's" wheelbase is longer, however, and it is provided with seven-seater coachwork of a more imposing design. Nowadays all cars are so fast on the road that it is superfluous to give anything like maximum speed, as 40-50 miles an hour is but a comfortable touring pace for these Hillman cars. Likewise the four-speed synchromesh gear-box adds great ease in the control by the driver; while the brakes of the Bendix duo-servo type act quite smoothly and decisively when put into action as required. The sports saloon for the "Sixteen," or with the "Hawk" engine, now costs £335, while the safety saloon is reduced to £295 with either motor. The "Eighty" seven-seater saloon, costing £375, still remains the cheapest big car in this particular market.

Morris. No fewer than eight cars are to be seen on the Morris Stand in the Main Hall at Olympia, and prices range from the red 8-h.p. tourer at £120 to the blue coupé on the 18-h.p. chassis at £335. The larger 25-h.p. saloon, with its all-black coachwork, is listed at £280,



AN ADMIRABLE CAR FOR THE LADY DRIVER WHO APPRECIATES A SMART APPEARANCE: A 1937 MODEL SIX-CYLINDER HUMBER.

The "Evenkeel" system of front-wheel suspension, it is claimed, minimises road shocks in these Humbers and almost completely eliminates "pitching." As a result, the passengers at the back ride as easily as those in front.

and the 14-h.p. saloon, with its red and black decorations, is listed at £225. There are three Morris 8-h.p. cars staged; the tourer as mentioned, the two-door saloon, and the four-door saloon, the latter costing £10 more than the former. The green and black two-door saloon is priced at £132 10s. The grey and black 10-h.p. Morris saloon costs £182 10s., and is quite a roomy carriage. Triplex glass is now fitted to the screens and all windows of all models. The 8-h.p. Morris has had a wonderful sale during the last two years, as over a thousand of these have been purchased each week. This is no doubt due to its full four-seater body with ample leg- and head-room for all occupants, while, as I mentioned before, it is capable of speeds up to sixty miles an hour; although if one wants to get its full economy value in petrol consumption, the speed should be kept to forty miles an hour, to get about forty miles to the gallon. The spring steering wheel, the carburettor air cleaner, and the Spicer propeller-shaft with needle-bearing universal joints are features fitted to this 8-h.p. Morris since it was first introduced. The new six-cylinder model on the Morris stand is the 14 h.p., which has been constructed as a happy compromise between medium-size and large cars, where initial outlay and running expenses are to be considered. Here again, it is capable of speeds up to sixty-seven m.p.h., but its forty

m.p.h. touring range gives it a fairly low petrol consumption. As for the Morris "Big Sixes" as they are called, the 16-, 18-, 21- and 25-h.p. models, at their moderate prices, are a practical reply to the American onslaught on overseas markets, and any one of these models should satisfy Colonial demands.

(Continued overleaf.)



TOURING IN THE PICTURESQUE LAKE DISTRICT: ONE OF THE NEW FORD "V-8'S," WHICH HAVE PROVED EXCELLENT CARS FOR DRIVING IN HILLY COUNTRY.



EXPLORING THE PEACEFUL COUNTRYSIDE BY MOTOR: A NEW ALVIS "SEVENTEEN"—A FOUR-LIGHT SALOON PRICED AT £545.

shown on the "Minx" chassis. The Hillman "Hawk," the "Sixteen" and the "Eighty" are also exhibited with their six-cylinder motors, practically unchanged and fitted with independent front-wheel suspension, also well-adjusted rear springing. The box-girder construction of the chassis frame is a feature that tends

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*Continued.***Bentley.**

Visitors to the Bentley stand at Olympia will all wish that they had fifteen hundred pounds ready to spend on buying any one of the cars on this staging. Irrespective of its excellent reputation as a fast touring car and its wonderful achievements in the hands of Mr. E. Hall in successive Tourist Trophy Races in Ulster, there is an enticing look about a Bentley car which makes every motorist feel that he would like to be the possessor of one of these fine-looking carriages. One example of the 3½-litre six-cylinder 25·3-h.p. Bentley chassis fitted with a saloon body built by Messrs. Park Ward and Co., seating four persons, is shown in cellulosed green, upholstered in green leather, with untarnishable fittings. It has built-in luggage accommodation with suit-cases. The price, complete as shown, is £1479. This car, by the bye, has right-hand change speed and brake levers, as Bentleys are one of the few motor-manufacturing firms to retain the original position of the controls. Its neighbour is the 4½-litre six-cylinder 29·4-h.p. Bentley saloon, with grey panels but upholstered in green leather, which is priced at £1529, so these two carriages give the visitor a choice of either sized engine, as the coachwork is very similar. The 4½-litre Bentley drop-head coupé shown also has built-in luggage accommodation with suit-cases, and note should be taken that the head is specially designed to fold easily and neatly when lowered. Its cost is £1554. Quite rightly, the sporting motorist—who, after all, first patronised the Bentley car in its earliest days—will be extremely pleased with the 4½-litre sports tourer exhibited with an open Van den Plas (England) body seating four, with ivory

panels and green leather upholstery to match the other cars. Like all Bentleys, it is full of excellent fittings for the comfort of its users, but I think this carriage, with its specially concealed accommodation for luggage, is particularly neat as well as sporting in its design. Its price as shown is £1440, and it is well worth it, as its general equipment helps to save labour for its upkeep and one cannot give too high praise for the details of the chassis.

Rolls Royce.

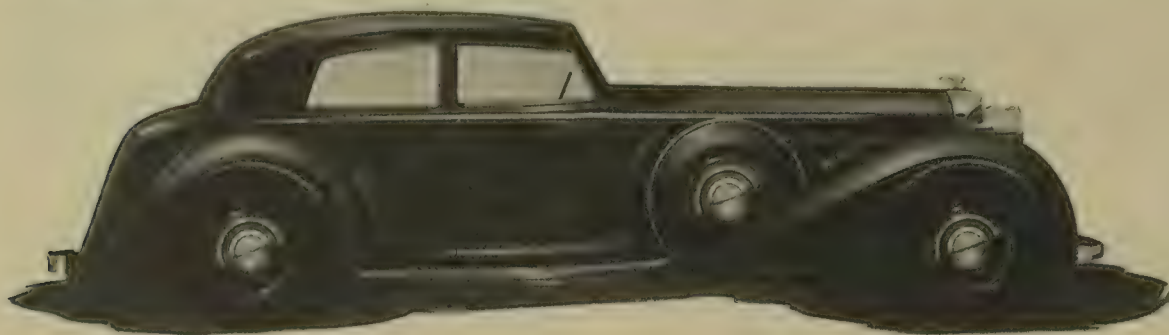
There are so many interesting gadgets in the twelve-cylinder 50·7-h.p. Rolls Royce "Phantom III," chassis that one feels one would like to "borrow" one of the handsome limousine bodies shown, when viewing them at this stand at Olympia. The hypoid spiral bevel final drive allows the propeller shaft to be carried much lower, and thus the safety factor is highly increased by a much lower centre of gravity. The centralised lubrication of the chassis, the independent front-wheel suspension, the hand-controlled shock absorbers, and the lifting jacks all in position are features that are extremely helpful in adding to the comfort of the users, though few, perhaps, inspect them. The enclosed limousine exhibited, with coachwork by

Hooper, is upholstered in cloth, and the black leather in the driver's compartment matches the black panels with their fine white lines, so that this carriage looks a very serious and imposing equipage. At the same time one must not imagine because it looks so sedate that it is not particularly swift in its



THE "FLYING STANDARD TEN": A COMFORTABLE FOUR-SEATER SALOON WHICH, IT IS EXPECTED, WILL PROVE TO BE AMONG THE MOST POPULAR MODELS IN THE COMING YEAR.

Plenty of head- and leg-room is provided in the "Flying Standard Ten," which, in addition, is very well sprung. Two models are available, the saloon selling at £169 and the saloon de luxe at £179.




A BRITISH CAR OF MOST IMPRESSIVE APPEARANCE: A PHOTOGRAPH SHOWING THE PROFILE OF THE BENTLEY 3½ OR 4½-LITRE FOUR-DOOR SPORTS SALOON WITH COACHWORK BY THRUPP AND MABERLY.

progress on the highways when circumstances permit, as the modern Rolls Royce 40-50-h.p. "Phantom III," limousine can roll along at 80 m.p.h. without the slightest effort and without disturbing the equanimity of any of the passengers, who, if they did not look at the speedometer, would imagine they were touring at a mere 40 m.p.h. because of the evenness and general smoothness of its progression. This black limousine staged on the stand is listed at £2605. There is also a touring limousine shown on the 40-50-h.p. "Phantom III," built by Barker and Co. (Coachbuilders), Ltd., with a dropping division

[Continued overleaf.]

BENTLEY

The Silent Sports Car



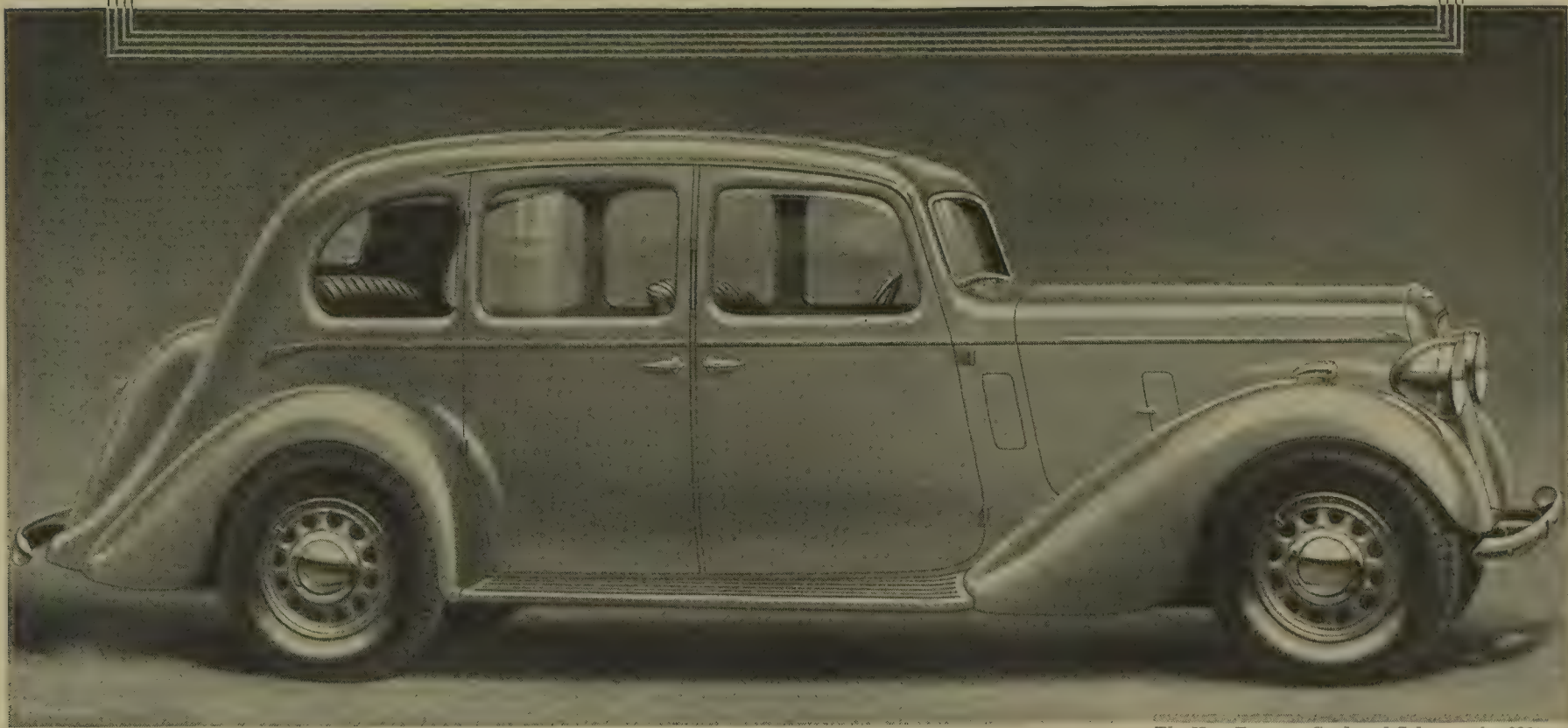


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(Continued.)

behind the driver. This seats five persons. Its panels are coloured a light green, it is upholstered in green leather, and provided with a sunshine roof and the usual amount of fittings, chromium-plated so as to be untarnishable. Its price is £2650. The 20-25-h.p. six-cylinder Rolls Royce chassis is staged, fitted with an enclosed limousine built by Thrupp



AN ADMIRABLE CAR FOR THE LONDONER: A RILEY "ADELPHI" SALOON IN PARK LANE.

The price of this car is £380; or, with 1½-litre engine, £350; or, with 8-90 "V-8" engine, £450.

and Maberly. This car is rated at 25.3 h.p., and a very nice carriage it looks, with its maroon and black panels, and cheap at its price of £1572. It has, as a companion, the 25-30-h.p. Rolls Royce limousine rated at 29.4-h.p. This has Park Ward-built touring limousine coachwork, a dropping division behind the driver, a sunshine roof, and costs £1767, with its luggage locker and an auxiliary carrier, concealed when not in use. All the prices quoted, by the way, are for delivery in London.

Hooper
Coachwork.

Although there is an excellent example of Hooper and Co. (Coachbuilders), Ltd., craftsmanship on the Rolls Royce stand, Hooper and Co.'s own

staging in the Coachbuilders' Section is well worth visiting in order to see the 40-50-h.p. "Phantom III." Sedan fitted with their coachwork, if only to note the untarnishable metal grid for golf clubs on top of the body. Coachbuilders now realise that they must find a place for the passengers' luggage, and as sport, especially golf, plays so important a part in our everyday life, they have to find space where we can put our clubs without inconvenience to the passengers. Hoopers have successfully found it. This Sedan has a sliding roof over the driving seat, with divisions behind it fitted with windows to drop, electrically operated. There is also on this stand a 25-30-h.p. Rolls Royce saloon fitted with Hooper sports coachwork seating five; this is painted grey and upholstered in grey leather. Besides these cars, there is a 32-h.p. Daimler limousine (seating seven persons) painted blue with a white line, with the special luggage-carrier concealed in the lower part of the rear

panel. The 4½-litre Bentley saloon with a division is the remaining carriage exhibited by this firm. Its recessed companions with special fittings are well worth examining. This is a carriage meant for hard wear, so it is upholstered in pigskin. The electric roof-lamps are automatically operated by the opening and closing of the doors, while a radio set is provided to give entertainment. This carriage has also a golf-club carrier on top of the body and specially large and powerful lamps. But Hooper's coachwork is always interesting. There is always something novel about it, as well as the fact that it is built by coachbuilders who have provided carriages for kings for several generations. They have lately opened new works on Western Avenue, Acton, adjoining Park Royal, and on a recent visit there, it was surprising to find the large number of orders being executed, even at this season of the year.

Riley.

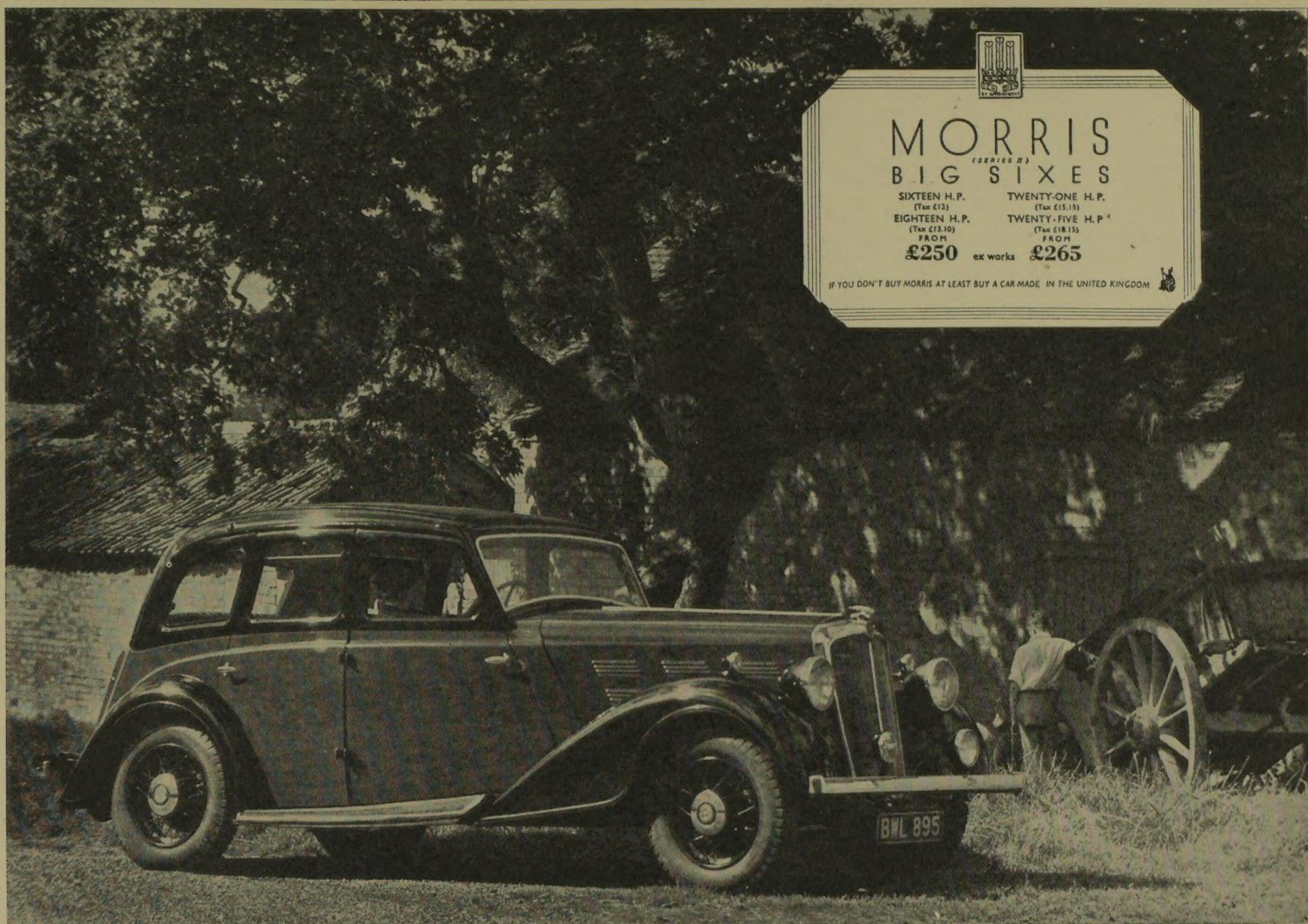
Sporting motorists will be attracted to the Riley stand. There they will see a new 9-h.p. "Monaco" Riley, which has been re-introduced after a period of twelve months. The demand for these comfortable, high-accelerating saloons, named after the famous Riviera resort, has caused this resurrection with several improvements. There is also another new Riley, the 1½-litre "Falcon," which, although improved in appearance and performance, has been reduced by £20. These four-cylinder cars are extremely popular and the successes that

(Continued overleaf.)



AN EXCELLENT ALL-ROUND CAR: THE 1937 ROVER "SIXTEEN" SALOON.

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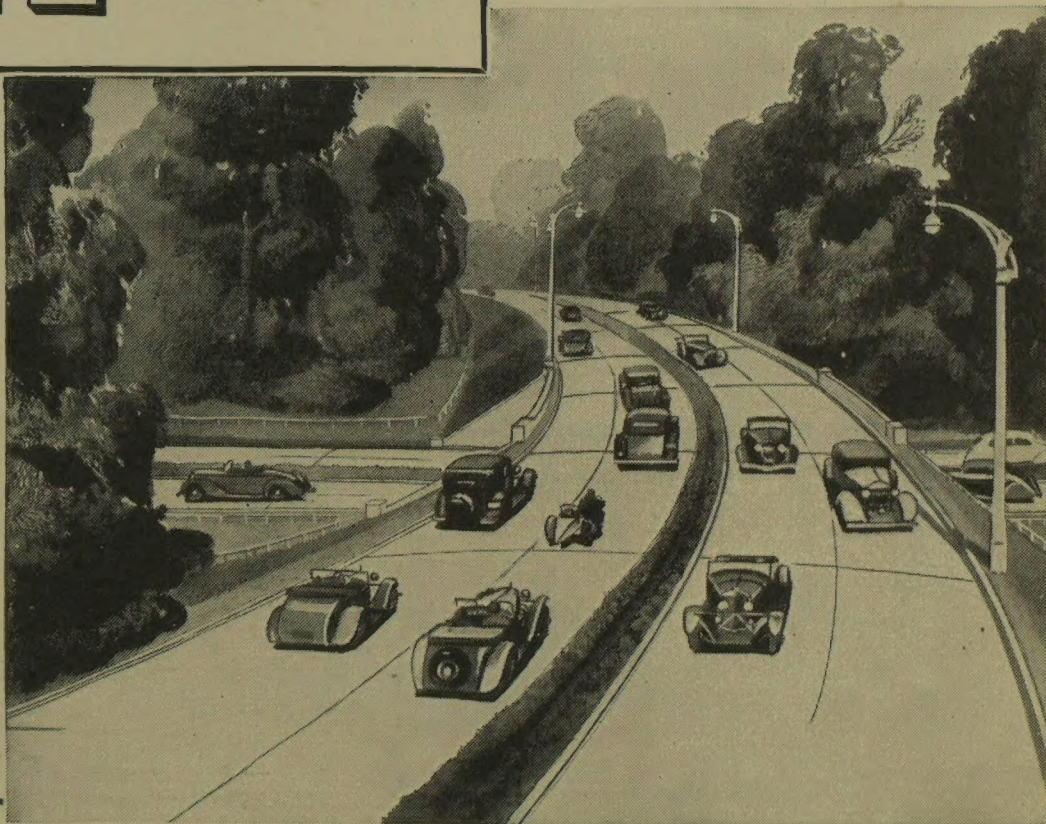


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Continued.

the Riley models have had during the past year's racing season have undoubtedly helped their ordinary touring-car sales, and quite rightly so. After all, although in their racing guise they have won the 500-Miles' race and the Tourist Trophy race, the ordinary chassis and engines, are exactly the same as those taking part in the racing, though not so highly tuned up. The 15-h.p. six-cylinder Riley chassis is also shown, fitted with characteristic Kestrel Aeroline coachwork. The 8-90 Riley (the first British production V-8 model) is represented on the stand by a very smart saloon finished in translucent green. The stand also contains examples of the 1½-litre range, including the "Adelphi" saloon, the "Lynx" tourer and the 2-litre "Sprite." The last-mentioned, by-the-bye, is practically a replica of the successful Riley racing cars.

Vauxhall. All cars on the Vauxhall stand have independent front-wheel springing, including the entirely new model styled

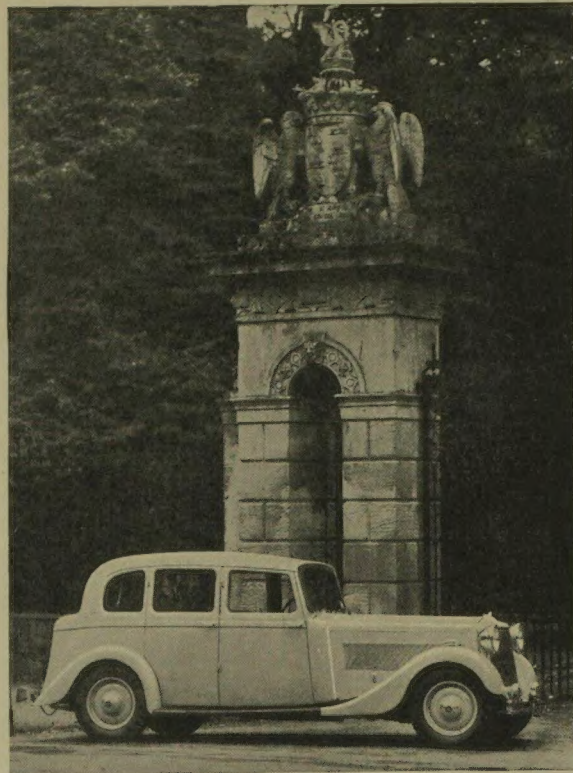
the "Twenty-five." The new "Twelve" and "Fourteen" models replace the famous "Light Six." That, in brief, is the Vauxhall programme for the 1937 season, and I am quite sure visitors to Olympia will be pleased with the comfort provided on the new "Twenty-five," specially, as the full five-seated saloon has a highly efficient six-cylinder, overhead-valved engine capable of a maximum speed of 80 miles an hour. That, after all, is not of such great account as its accelerating qualities. The increase from rest to 50 m.p.h. can be accomplished in the short space of 16 seconds. When the clutch is thrown out the engine automatically starts, while the synchromesh gear is particularly silent and easy to change on. The standard saloon as shown is listed at £298—a very moderate figure for a large touring carriage with excellent accommodation for luggage. One has a choice of a 12-h.p. or a 14-h.p. engine in the successor to the famous "Light Six" Vauxhall. There is not a lot of difference in the price of these cars from last season, as the standard 12-h.p. saloon is valued now at £195, which is £10 less. New head-lamps and redesigned bumpers add finishing touches to the pressed-steel coachwork, as well as the easy-to-clean wheels. The wings and radiator are painted to match the coachwork, and the instrument-board has large and easy-to-read dials. The 14-h.p. de luxe touring saloon, listed at £220, has adequate luggage accommodation, sliding roof and no-draught ventilation with side louvres for the windows. There are four examples of the "Twenty-five" on the stand, including the "Grosvenor" seven-seater limousine on one of the long chassis at £575.

Dunlop. In the Grand Hall Gallery at Olympia, the Dunlop Rubber Company have a stand filled with exhibits of particular interest to the motorist in these days of high-speed cars with rapid acceleration, which plays

havoc with wheel-covers unless they are made of very durable material. Prominent among the Dunlop exhibits is the "90" tyre, in Fort and Standard patterns, fitted as original equipment by the great



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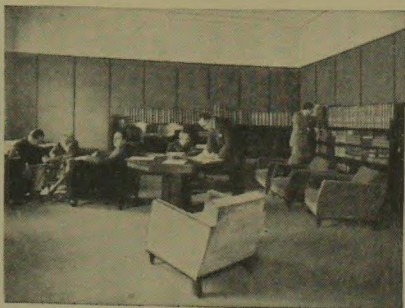
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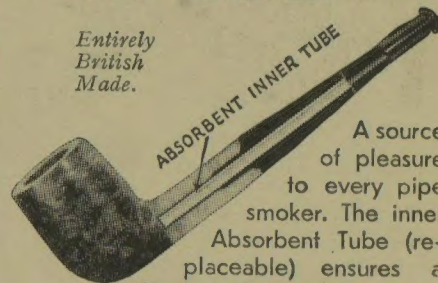
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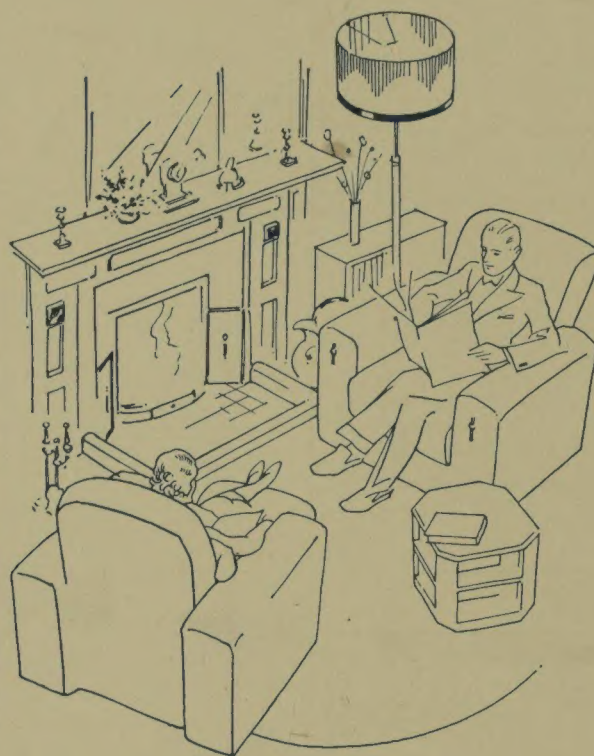
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